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PARLOR ORGAN INSTRUCTION BOOK,

Teaching the Art of Playing both
INSTRUMENTAL AND CHURCH MUSIC.

(ADAPTED TO ALL REED ORGANS.)

By

A. N. JOHNSON.

BOSTON:

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THE ORGAN METHOD.

Although very different from any other, teachers and learners will find this a superior Instruction Book for learning to play such organs as are in common use in dwelling houses. Such instruments are called by their makers, Reed Organs, Cabinet Organs, Cottage Organs, and other names, but it is taken for granted that the term "Parlor Organ" includes all organs that are used in parlors and other apartments in dwelling houses.

The variety of music that is best adapted to an instrument, is called the "natural music" for that instrument. Church music is the natural music for the organ. Instrumental music is the natural music for the piano. No one can become a good player upon any instrument unless he learns to play the natural music of that instrument on it. Therefore no one can become a good organ player without learning to play Church Music on the organ, any more than any one can become a good piano player without learning to play roudos, marches, and the other kinds of Instrumental Music on the piano. All who understand the piano know that it would be impossible for any one to become a good piano player by practicing nothing but Church Music on the piano. It is equally impossible for any one to become a good organ player by practicing nothing but Instrumental Music on the organ. This Or-

gan Instruction Book requires learners to practice Church Music as well as Instrumental Music, and differs from all other Organ Instruction Books on that account. But two studies cannot well be more unlike than the study of Instrumental Music and the study of Church Music. They are about as dissimilar as the studies of grammar and arithmetic. To become a good organ player a learner must study them both, but he must study them in the same manner in which he would study grammar and arithmetic, or any other two different studies, at the same time. He must study some of one study and then lay it aside and study some of the other, every hour which he devotes to the study of this Instruction Book.

As the study of Instrumental Music and the study of Church Music are two entirely different studies, having, so to speak, nothing to do with each other, they are treated in this book just as they would be if they were contained in two different books, each having its own numbering of pages and chapters. The plan of this Instruction Book requires that all who study it, as soon as they understand what is explained in the first eight chapters of the Instructions in the art of playing Instrumental Music, shall study and practice some in both studies, every day that they devote to the study of this Instruction Book.

THE MACHINERY OF THE ORGAN.

All pianos are made alike. So are all violins. So are most other musical instruments. An Instruction Book for one of these instruments could explain how to manage its machinery, and the explanation would be adapted to every instrument. But it is very different with the organ. Almost every maker makes his organs in a different way from any other maker, and almost every style of organs have machinery in them that is different from any other style. Some are blown with both feet. Some are blown with one foot. Some are blown by hand. Some are blown by machinery. In some the swell, is moved by the foot. In some it is moved by the right knee. In some it is moved by the left knee. In some it is controlled by stops. And so on. It would be a hopeless task for an Instruction Book to undertake to give instructions about managing the stops, bellows, swells, and other machinery, which would apply to all organs. Learners, therefore, are advised to ask some experienced player to show them how to manage the stops, swell, and blowing apparatus of the organ on which they practice. An outline of the general principles which govern their management is given in the following paragraphs. Learners who cannot get any one to show them, can make experiments in accordance with these principles, until they are satisfied that they have learned a good way to manage the machinery of the organ on which they practice.

If the organ is blown with both feet, one must move upwards as the other moves downwards, the whole length of the pedal. However the organ is blown, the bellows must be moved smoothly and regularly, without any thing approaching jerks. It must be kept nearly or quite full of wind all of the time the player is playing, but without running over.

When the player wishes to play softly, the swell must be closed. When he wishes to play loudly, it must be wide open. In some organs the player is obliged to hold it open. In others, there is some arrangement to fasten the pedal open, or there is a stop which will keep the swell open. In some organs there are two such stops, one of which will open the Treble half of the swell, and the other the Base half, so that the player can make one part louder than the other if he wishes to do so. To cause the music to swell or diminish, the swell must be moved with a gradual movement, but learners must learn to do this tastefully, avoiding "see-sawing," and awkward movements of the swell pedal of all kinds.

The sounds of an organ are produced by rows of reeds or pipes. Each one is controlled by a stop. If the stop is drawn, the row will produce sounds when the keys are pressed down. When the stop is not drawn, it will not. On this account each row is called a "stop." If one stop is drawn, each key will produce one sound. If two or three stops are drawn, each key will produce two or three sounds, one from each row;— and so on. Stops that produce the same sounds that singers do when they sing those sounds, are called "Unison Stops." Stops that produce sounds an octave higher than Unison stops produce, are called "Octave Stops." Stops that are called "Diapason," "Dulciana," "Celeste," "Melodia," and "Viol di Gamba," are usually Unison stops, and stops that are called "Principal," or "Flute," are usually Octave stops;— but makers differ so much in the name they give to stops, that the names are not a certain guide, and players have to find out what kind each stop is by testing it. If a player only wishes to use one stop it must be a Unison Stop. If he wishes to use two stops, one must be a Unison and one an Octave stop. If there is more than one Unison and one Octave stop in the organ, he must not draw more Octave stops than he does Unison, but he may draw more Unison than he does Octave. That is, he must always use as many or more Unison Stops than he does Octave Stops. If there are any stops in the organ which are neither Unison nor Octave stops, he must not draw one of them, without first drawing all of the Unison and Octave stops. These are only the general principles on which stops are drawn or ("blended" as it is called.) Some organs contain such stops that an experienced player would draw them in quite a different order from that which is here given.

It is often the case that one drawn stop only makes half of the row go. Such stops are called "Half Stops." Two of these have to be drawn to make one stop,— one causes the Treble half of the row to sound and the other the Base half, so that, if the player chooses, he can use more or different stops for the Treble than he does for the Base. This is only done, however, in fanciful playing. In regular playing the two Half Stops must be drawn to make one stop. A description of the way the stops are used in large church organs, is given on page 127.

THE INSTRUMENTAL MUSIC METHOD.

This method requires four different kinds of study:

First. It requires learners to learn to play with one hand at a time. This study begins the book.

Second. It requires learners to learn to play with both hands at once. This study begins on page 34.

Third. It requires learners to practice Finger Exercises. This study begins on page 42.

Fourth. It requires learners to learn to play such pieces of sheet music as music dealers call "Instrumental Music Pieces." This study begins on page 58.

As soon as learners are far enough along in the first of these studies, to know how to commence the second, they should commence the second, and then study the first and second studies together. As soon as they are far enough along in the first and second studies to know how to commence the third, they should commence the third, and then study all three studies together. As soon as they are far enough along in the first, second and third studies, to know how to commence the fourth, they should commence the fourth, and then study all four studies together. When they have studied the first study to its end, and can play the tunes in it well, they can discontinue studying the first study. When they have studied the second study to its end and can play the tunes in it well, they can discontinue studying the second study. They must not discontinue practicing the third and fourth studies until they have become skillful players.

For example, when the learner can play "Brighton," on page 16, let him commence practicing the tune on page 34, and then keep on practicing tunes with one hand, and tunes with both hands every day. When he can play "Milo," on page 16, let him commence practicing the Finger Exercises on page 47, and then continue practicing them every day, in accordance with the instructions that commence on page 42, and so keep on practicing tunes with one hand, tunes with both hands, and Finger Exercises, every day. When he has practiced the Natural Position Exercises which commence on page 47, enough to play them easily, let him commence studying and practicing the pieces that commence on page 58, and then keep on practicing tunes with one hand, tunes with both hands, Finger Exercises, and Instrumental Pieces, every day. When he can answer all of these questions, and play all of the tunes well on the first 33 pages, let him discontinue studying and practicing the chapters which require him to play with one hand at a time. When he can play the tunes on pages 34-41, so well that some one can sing the tunes, while he plays them, let him discontinue practicing those tunes. But do not let him discontinue practicing Finger exercises and Instrumental Pieces, until he becomes a skillful player.

Learners should never be allowed to count time until they are so familiar with the Keyboard that they can press down the required key unhesitatingly, the instant the time for it arrives. Nothing can be worse for a learner than for him to form the habit of saying "one," "two," and then hesitate to find the right key

before he says "three;" hesitate again before he says "four," and so on. Until he can pick out the key he is to press down, so unhesitatingly that he can say "one," "two," "three," "four," as continuously and regularly as a clock ticks, he must not be allowed to count time at all. So in all of the tunes on the first 41 pages of this book, the learners are only to be allowed to estimate the length of the notes by comparing the length of one with the length of another, "guessing" at the time as they best can, without counting. The test for these tunes is, that the learners shall play each tune so that some one can sing it as such a tune ought to be sung, while they play it. By the time they have got so they can play the tunes on the first 41 pages in this way, they will be so familiar with pressing down the keys, that they can count time without irregularity, and press down every key when the time to press it down arrives, and they must not be allowed to count time at all, until they are thus familiar with pressing down the keys.

The Germans use the fingers "1, 2, 3, 4, 5," as Finger Marks, thus calling the thumb the "first finger," the fore finger the "second finger," and so on. The English denote the thumb by a cross, and call the fore finger the "first finger," so that the English Finger marks are "X, 1, 2, 3, 4." The English Finger Marks are decidedly the most in accordance with common sense, for it is a decidedly Dutch way of naming things to call the thumb the "first finger," and the most important finger of the hand the "second finger." So in this book the English Finger Marks are used, and the most important finger of the hand is called the "first finger," as common sense demands that it should be, while the thumb is denoted by a different mark from any that denote the four fingers.

Teachers who have access to a large music store, prefer to select pieces for their pupils. As new pieces are continually making their appearance, no pieces permanently printed in an Instruction Book, can ever be made as interesting to learners, as those selected by a teacher from a music store. As very many teachers and learners, however, cannot have an opportunity to select such pieces, a collection of such pieces commences in this book on page 58. They are selected from a music store, just as a teacher would select them for a beginner, and are arranged in the successive order in which an experienced teacher would require learners to learn such pieces. As a teacher who should teach a learner by thus selecting successive grades of pieces for them, would explain each piece in his own way, these pieces which commence on page 58 are printed without any explanations, so that each teacher who uses this book can explain them in his own way, just as he would if he had selected them from a music store. For the benefit of any one who may study this book without a teacher, however, a familiar explanation of each piece is placed at the end of the Instructions in the Art of Playing Instrumental Music.

The plan of this Instruction Book requires that besides studying and practicing as this page requires, Learners shall also study and practice some in the Instructions in the Art of Playing Church Music, every day on which they study this Parlor Organ Instruction Book.

THE KEYBOARD.

The design of the pages that have "The Keyboard" printed over them, is to impart to learners the ability to play the keys which the notes denote in the tunes and exercises they practice, without hesitation. These pages are arranged in accordance with the plan that learners are not to be required to count time, or think of anything else than the one subject of pushing down the key which each note denotes, whenever they study any of the pages that are headed "The Keyboard."

CHAPTER I.

The Keyboard.

The keys of an organ are said to form a **KEYBOARD**

The right hand end of a Keyboard is called its **HIGHEST** part. The left hand end is called its **LOWEST** part.

The keys on the Keyboard that are **ABOVE** other keys, are the keys which are on the right hand side of them. The keys that are **BELOW** other keys, are the keys which are on the left hand side of them.

Pushing down a key is called **PLAYING** that key.

If any one should commence at the left hand end of a Keyboard and play all of the keys on it, he would be said to have played them from **LOW** to **HIGH**. If he should commence at the right hand end, he would be said to have played them from **HIGH** to **LOW**.

The keys of a Keyboard are named after the first seven letters of the alphabet,— A, B, C, D, E, F, and G.

The key that is named "B" is the next key above the key that is named "A." The key that is named "F" is the next key below the key that is named "G." The third key above "A" is "C." The third key below "G" is "E."

The seven letters after which the keys of a Keyboard are named, are used, over and over, as many times as is necessary in order to give a name to every key on the Keyboard. So the next key above "G" is "A." The third key above "G" is "B." And so on. The next key below "A" is "G." The third key below "A" is "F." And so on.

Each series of letters which it is necessary to use in order to name all of the keys of the Keyboard is called an **OCTAVE**. The lowest series of the seven letters on the Keyboard is said to be the lowest Octave of the Keyboard. The highest series of the seven letters on the Keyboard, is said to be the highest Octave of the Keyboard. If it is necessary to use the series of seven letters, over and over, five times, in order to name all of the keys on the Keyboard of an organ, the organ is said to be a **FIVE OCTAVE** organ. If it is necessary to use the series of seven letters, over and over, six times, in order to name all of the keys on the Keyboard of an organ, the organ is said to be a **SIX OCTAVE** organ. And so on.

QUESTIONS. What do the keys of an organ form? Which end of a Keyboard is said to be the highest? The lowest? Which side of a key is the key that is next above it? Below it? What does playing a key mean? If a person should commence at the left hand key of a Keyboard and play all of the keys one after the other, how would he be said to have played them? If he should commence at the right hand key? How are the keys on a Keyboard named? What is the name of the next key above "A?" "E?" "B?" "D?" "F?" "C?" What is the next letter below "B?" "F?" "C?" "E?" "G?" "D?" As the series of seven letters only furnish names for seven keys, how are the other keys on the Keyboard named? What is the name of the next key below "A?" What is the name of the next key above "G?" What is the name of the third key above "A?" "D?" "G?" "C?" "F?" "B?" "E?" What is the name of the third key below "C?" "G?" "D?" "A?" "E?" "B?" "F?" What is the series of seven letters which furnish the names for the keys called? If it requires five series of them to furnish names for all of the keys on the Keyboard of an organ, what is the organ called? If it requires six series?

CHAPTER II.

The Keys.

There are many things that no one can learn in any other way than to keep doing them, over and over, until they *are* learned. In the study of music, doing a thing over and over, for the sake of learning it, is called **PRACTICE**. So whenever one who is learning music is told to "practice" a thing, it means that he must keep doing the thing, over and over, until he acquires the ability to do it, no matter how many times he is obliged to do it, over and over, in order to become able to do it.

NOTE. It will be a good plan for learners to read page 4, in the Church Music part of this book.

The key next below each group of two black keys on the keyboard, is "C."

EXERCISE No. 1. Require the learners to play every "C" on the keyboard, first with the right hand and then with the left hand, and to practice playing them until they cannot forget which keys are named "C."

The key next below each group of three black keys, is "F."

EXERCISE No. 2. Require the learners to play every "F" on the keyboard, in the manner that Exercise No. 1. requires them to play C.

The next key above C is "D." D is between the two black keys that form the groups of two black keys on the keyboard.

EXERCISE No. 3. Require the learners to play every "D" on the keyboard, in the manner that Exercise No. 1. requires them to play C.

The next key above F is "G." G is between the two lower black keys in every group of three black keys on the keyboard.

EXERCISE No. 4. Require the learners to play every "G" on the keyboard, in the manner that Exercise No. 1. requires them to play C.

EXERCISE No. 5. Require the learners to play the following keys in one of the middle octaves of the Keyboard, first with the right hand, and then with the left hand, and to practice this exercise until they play these keys readily.

F, D, G, C, | F, C, G, D, | C, F, D, G, | D, F, G, C. |

The next key below C, is B. B is the next key above each group of three black keys.

EXERCISE No. 6. Require the learners to play every "B" on the Keyboard, in the manner that exercise No. 1. requires them to play C.

The next key below F, is E. E is the next key above each group of two black keys.

EXERCISE No. 7. Require the learners to play every "E" on the Keyboard, in the manner that Exercise No. 1. requires them to play C.

A is between the two highest of the groups of three black keys.

EXERCISE No. 8. Require the learners to play every "A" on the Keyboard, in the manner that Exercise No. 1. requires them to play C.

EXERCISE No. 9. Require the learners to practice playing the following letters in the manner required by Exercise No. 5.

E, A, B, | A, E, B, | E, B, A, | B, A, E. |

EXERCISE No. 10. Require the learners to practice playing the following letters in the manner required by Exercise No. 5.

A, E, B, F, | C, G, D, A, | D, G, C, F, | B, E, A, D. |

EXERCISE No. 11. Require the learners to push down keys at random in all parts of the Keyboard, to tell the name of each key when they push it down, and to practice this exercise, until they can tell the name of every key which they thus push down, without hesitation.

QUESTIONS. What does "practice" mean? When one who is learning music is told that a thing must be "practiced," what must he do? How many kinds of groups of black keys are there on a Keyboard? What are they? Describe where "D" is situated in one of these groups? "F." "B." "E." "A." C. G.

CHAPTER III.

The Lines.

To be able to denote what keys must be played in order to produce a tune, groups of five lines are printed across the pages of music books, and characters called **NOTES** are printed on these lines. The group of five lines is called a **STAFF**.

THE STAFF WITH NOTES PRINTED ON IT.

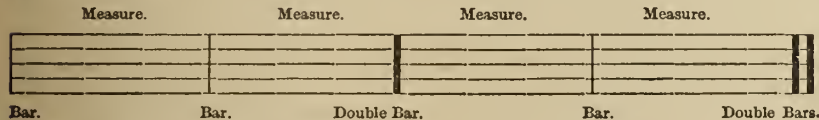


A note is said to be on the line that runs through its round part. If the lowest line of the staff runs through the round part of a note, that note is said to be on the **FIRST LINE**. If the next line above the lowest line runs through the round part of a note, that note is said to be on the **SECOND LINE**. If the middle line of the staff runs through the round part of a note, that note is said to be on the **THIRD LINE**. If the highest line of the staff runs through the round part of a note, that note is said to be on the **FIFTH LINE**. If the next line below the highest line runs through the round part of a note, that note is said to be on the **FOURTH LINE**. These names are called the **NUMERICAL NAMES** of the lines of the staff.

When any one speaks aloud and tells what lines the notes are on, he is said to **READ THE NOTES**. For example, if any one who understands music was asked to read the notes of the foregoing example, he would speak aloud and say, "the first note is on the first line;"—"the next note is on the second line;"—"the next note is on the third line;"—and so on.

EXERCISE NO. 1. Require the learners to read the notes of the foregoing example, and to practice until they can read them without hesitation.

When any one is reading notes, he would be liable to lose the place, if music was printed as the foregoing example is. To make it easy to keep the place, therefore, the staff is always divided into small portions which are called **MEASURES**. The perpendicular lines that separate the measures, are called **BARs**. When a bar is printed in a broad, heavy manner, it is called a **DOUBLE BAR**.



When it is necessary to speak about a bar in comparison with a double bar, it is called a **SINGLE BAR**. It is always understood, however, that when any one speaks about a bar, he means a single bar if he does not expressly say that he means a double bar. A double bar means the same that a single bar does, but it is made larger to attract attention to some particular point in the music, such as the end of a strain, the end of a line of words, or some other point to which it is desirable to attract attention. It is customary to print two or three double bars together, at the end of a tune, so that when any one sees two or three double bars printed next to each other, he knows that that is the end of that tune.

Besides being called first line, second line, and so on, the lines of the staff are named after the same letters that the keys of the Keyboard are named after. These are called the **ALPHABETICAL NAMES** of the lines of the staff. The first line is named "E." The second line is named "G." The third line is named "B." The fourth line is named "D." The fifth line is named "F." The learners may think it strange that the first line is not named "A." The way in which music was printed was invented several hundred years ago, and they arranged many things differently from the way we should have arranged them if the art of printing notes had first been invented at the present time. Among other things, they changed the alphabetical names of lines in different tunes. In one tune they would call the first line A;—in another tune they would call it C;—in another tune they would call it E;—and in other tunes they would call it after the other letters. About a hundred years ago they decided that it would be better to always name the lines after the same letters, and for some reason that we do not now know, they called the first line E instead of A.



EXERCISE NO. 2. Require the learners to practice reading the notes of the foregoing exercise, giving the Numerical Names of the lines of the staff that they are on. Then require them to practice reading them, giving the Alphabetical Names of those lines. Then require them to practice playing the letters which the notes of the exercise denote, with the right hand, in the octave of the Keyboard nearest the middle, which the right hand can most conveniently reach. Then require them to practice them with the left hand, in the octave of the Keyboard nearest the middle, which the left hand can most conveniently reach.

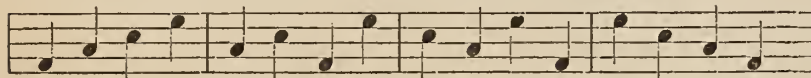
QUESTIONS. How are the keys which must be played denoted in printed music? What is a group of five lines called? When these lines are numbered, what are their names called? When they are named by letters? What is the numerical name of the lowest line? What is its alphabetical name? What are the two names of the line next above the lowest line? The middle line? The line next below the highest line? The highest line? Why is not the lowest line called A? What is meant by reading notes? What is done to the staff to enable those who read notes to keep the place? What are the lines called which separate measures? What is a thick bar called? How is the end of a tune denoted? What is the ordinary bar called? When the word "bar" is used, and it is not said whether a single or a double bar is meant, which bar is meant?

CHAPTER IV.

The Spaces.

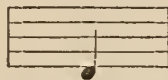
When the round part of a note is printed between two lines, it is said to be on a SPACE. If it is printed between the first and second lines it is said to be on the FIRST SPACE. If it is printed between the second and third lines, it is said to be on the SECOND SPACE. If it is printed between the third and fourth lines, it is said to be on the THIRD SPACE. If it is printed between the fourth and fifth lines, it is said to be on the FOURTH SPACE. These are called the Numerical Names of the spaces.

The Alphabetical Name of the first space is "F." The Alphabetical Name of The Second Space is "A." The Alphabetical Name of the Third Space is "C." The Alphabetical Name of the Fourth Space is "E."

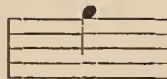


EXERCISE NO. 1. Require the learners to read the notes of the foregoing exercise, giving the numerical names of the spaces. Then require them to read the notes giving their alphabetical names. Then require them to play the letters which the notes denote, with the right hand. Then require them to play the letters which the notes denote, with the left hand. Let them play these letters in the octave of the Keyboard nearest the middle, which the hand can most conveniently reach.

The Space Below.



The Space Above.



When a note is printed immediately below the first line, it is said to be printed on the SPACE BELOW. It means, "on the space below the staff." When a note is printed immediately above the fifth line, it is said to be printed on the SPACE ABOVE. It means, on the space above the staff." The alphabetical name of the Space Below, is "D." The alphabetical name of the Space Above, is "G."



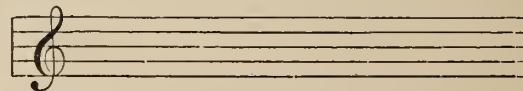
EXERCISE NO. 2. Require the learners to read the notes of the foregoing exercise, giving the numerical names of the spaces. Then require them to read them giving their alphabetical names. Then require them to play the letters which the notes in the exercise denote, with the right hand. Then require them to play the letters which the notes in the exercise denote, with the left hand. Let them play these letters in the octave of the Keyboard nearest the middle, which the hand can most conveniently reach.

CHAPTER V.

Clefs.

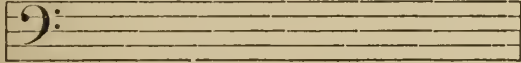
In vocal music, the musical sounds are named "Do, Re, Mi, Fa, Sol, La, Si." In instrumental music they are named "A, B, C, D, E, F, G."

It was formerly the custom to place the letters "G," on one of the lines at the beginning of a staff. They meant that the line on which they were placed was "G" in instrumental music, and "Sol" in vocal music. When music was printed in this way, these letters were sometimes placed on the first line, denoting that the first line was G;—sometimes on the second line, denoting that the second line was G;—sometimes on the third line, denoting that the third line was G;—and so on. Afterwards they discontinued placing these letters on different lines, and always placed them on the second line. After the custom was adopted of always calling the second line G, engravers of music began to make flourishes of the two letters which stood for "G" and "Sol," and finally got them into the shape of the character which is printed at the beginning of the following staff.



This character is now called a CLEF. For a long time they called it the "G Clef," and considered it as denoting that the second line is G. It is now usually called the TREBLE CLEF.

When the "G's" was used, it was also the custom to print "f." at the beginning of some staves. It meant that the line on which it was printed was "F," and "Fa." When they discontinued placing this letter on different lines, they fixed it on the fourth line, and it was considered to mean that the fourth line was F. Engravers then began to make flourishes with it, and finally got it into the shape of the character which is printed at the beginning of the following staff.



For a long time they called this character the "F Clef," and considered it as denoting that the line between the two dots, (the fourth line,) is F. It is now usually called the **BASE CLEF**.

A staff with the Treble Clef at the commencement, is called a **Treble Staff**. A staff with the Base Clef at the commencement, is called a **Base Staff**.

CHAPTER VI.

Added Lines. Middle C.

When more than five lines are needed in a staff, additional lines are printed, each of which is only made long enough to contain one note. Such lines are called **ADDED LINES**.

If the added line is below the staff, it is called the **ADDED LINE BELOW**. If the added line is above the staff, it is called the **ADDED LINE ABOVE**. These are their numerical names. The alphabetical name of the Added Line Below, is "C." The alphabetical name of the Added Line Above, is "A."

The "C" which is denoted by a note on the Added Line Below, is called the **MIDDLE C**, because it is in the middle of the Keyboard of a five octave organ.

Players have to decide in which octave of the Keyboard to play the keys that notes denote, by taking notice of the distance above or below the middle C that the notes are printed.

If the Middle C is not in the middle of the Keyboard of the organ on which a learner practices, he must decide which is the Middle C in the following manner. He must notice the sound that a lady's voice produces when

she sings a sound that is denoted by a note on the **Added Line Below**, and then find a key on the Keyboard which produces exactly the same sound. The key which is the **Middle C** always produces exactly the same sound when it is played, that a lady's voice produces when she sings the sound that is denoted by a note on the **Added Line Below** of the **Treble Staff**.

NOTE. There are some remarks about the Middle C, on page 19 of the Church Music part of this book. The key that is the Middle C is the key which produces the sound a lady produces when she sings the sound denoted by a note on the **Added Line Below**, when the unison stop is drawn alone.



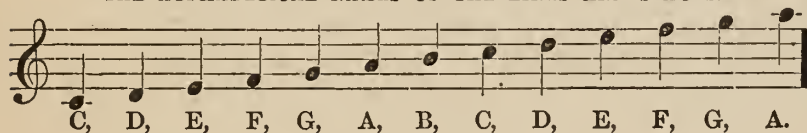
EXERCISE. Require the learners to read the notes of the foregoing exercise, giving the numerical names of the lines. Then require them to read the notes, giving the alphabetical names of the lines. Then require them to play them with the right hand, playing the notes that are on the added line below with the key which is the Middle C, and all of the other notes with keys that are as much above the Middle C, as the notes are above the added line below.

The keys between a letter and another letter of the same name, are said to constitute an **OCTAVE**. Thus the keys from A to the next A, constitute an Octave. So do the keys from B to the next B,—from C to the next C,—and so on. When an Octave of the Keyboard is spoken about and no letters are mentioned, the Octave from C to C is always meant.

QUESTIONS. When the round part of a note is printed between two lines, where is it said to be printed? If it is printed between the first and second line? The second and third line? The third and fourth line? The fourth and fifth line? What is the alphabetical name of the first space? The second space? The third space? The fourth space? When a note is printed just below the first line, where is it said to be printed? What does that mean? When a note is printed just above the fifth line, where is it said to be printed? What does that mean? What is the alphabetical name of the space below? The space above? When more than five lines are required what are the additional lines called? What is the added line below the staff called? What is its alphabetical name? What is the added line above the staff called? What is its alphabetical name? Where is the Middle C in a five octave Keyboard? How can one decide where it is when it is not in the middle of a Keyboard? Why must a player always ascertain which key on the Keyboard is the Middle C? What is a staff with the Treble Clef at its commencement called? With the Base Clef? What keys are said to form an octave

of a Keyboard? If an octave of a Keyboard is spoken about, and no letters are mentioned, which octave is meant? How are sounds named in vocal music? In instrumental music? How was the Treble Clef formerly made? What did it mean? On what lines did they formerly place it? When they discontinued placing it on different lines, where did they permanently place it? What is it sometimes called? What is its usual name? How came it to be made in the shape it is now always made? How was the Base Clef once made? What did it mean? What name is it sometimes called? What is its usual name? How came it to be made in the shape it is now always made?

THE ALPHABETICAL NAMES OF THE LINES AND SPACES.



CHAPTER VII.

Notes, Fingering Marks, Sharps, Flats.

WHOLE NOTE.	
HALF NOTE.	
QUARTER NOTE.	
EIGHTH NOTE.	
SIXTEENTH NOTE.	

When two or more Eighth or Sixteenth Notes follow each other, the dashes at the end of the stems are usually connected together, as in the following example.



If there is one dash at the end of the stem of a note, that note is an Eighth Note, no matter how the dash is made. If there are two dashes at the end of the stem of a note, that note is a Sixteenth Note, no matter how the two dashes are made.

If shorter notes than Sixteenth Notes are wanted, they are made by additional dashes. Each dash causes a note to denote a sound one half as long

as that which it would denote if the dash was not there. So a note with three dashes is a THIRTY-SECOND NOTE;—a note with four dashes is a SIXTY-FOURTH NOTE;—and so on.

The following denote that the key must be played by the finger which the mark denotes, and are called

MARKS FOR FINGERING.

- X..... Thumb.
- 1..... The finger next to the Thumb.
- 2..... The Middle Finger.
- 3.. The Finger next to the Little Finger.
- 4..... The Little Finger.



C sharp. E flat. F sharp. B flat. A flat. G sharp.

The character which is before the first note in the foregoing example, is called a SHARP. It means that the note which is next after it, denotes that the black key must be played that is next above the key which the note would denote if there was no sharp before it.

The character which is before the second note in the foregoing example, is called a FLAT. It means that the note which is next after it, denotes that the black key must be played that is next below the key which the note would denote if there was no flat before it.

The black key which is next above a white key, is called the “sharp of that key.” So the black key that is next above C, is called C SHARP;—the black key that is next above D, is called D SHARP;—and so on.

The black key which is next below a white key, is called “the flat of that key.” So the black key that is next below A, is called A FLAT;—the black key that is next below B, is called B FLAT;—and so on.

Every black key is the sharp of the white key next below it, and the flat of the white key next above it.

In the foregoing example, the first note requires to be played with the black key next above C. It is called “C sharp.” The next note requires to be played with the black key next below E. It is called “E flat.” The next note requires to be played with the black key next above F. It is called “F sharp.” The next note requires to be played with the black key next

below B. It is called "B flat." The last two notes in the example both require to be played with the black key that is between G and A. It is called "A flat," and "G sharp."

QUESTIONS. How does a whole note look? Half note? Quarter note? Eighth note? Sixteenth note? What effect does a dash have upon the meaning of a note? When two or more notes which are made with dashes are next to each other, how are the dashes often made? What is the name of a note that has one dash? Two? Three? Four? When "X" is printed over or under a note, which finger must the note be played with? "1?" "2?" "3?" "4?" How does a sharp look? What does it mean? How does a flat look? What does it mean? If a note that denotes "A" has a sharp before it, what is the letter called? If a note that denotes "B" has a flat before it, what is the letter called? What letters is a black key named after?

EXERCISE. Require the learners to read the notes of the following tunes, giving the alphabetical names of the lines and spaces. If the note they are reading has a sharp or a flat before it, require them to call the letter sharp or flat. For example, if the note is F, and has a sharp before it, let it be called "F sharp;"—if it is B, and has a flat before it, let it be called "B flat;"—and so on.

Then require the learners to practice each of the following tunes with the right hand, until they can play it without the least hesitation. Cause them to bear in mind that a note on the added line below must always be played with the middle C, and that all of the other notes must be played according to their distance from the middle C. For example, E on the first line must be the E next above the middle C:—E on the fourth space, must be the next E above the E on the first line;—and so on.

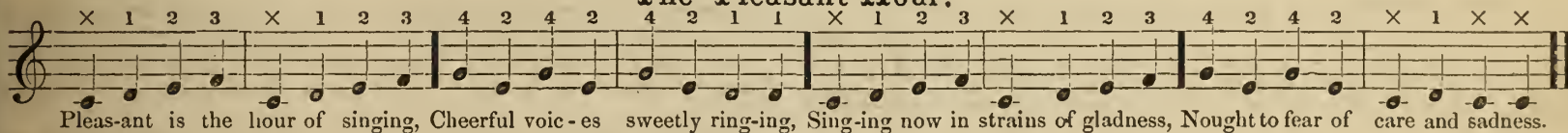
Notes denote the length of musical sounds. All of the notes in the following tunes are Quarter Notes. As they are all the same kind of notes, of course, the sounds must all be made of the same length. So every tune must be practiced until the player can make all of the sounds in it, of exactly equal length.

Every note in these tunes must be played with the finger which the fingering mark that is printed over the note denotes.

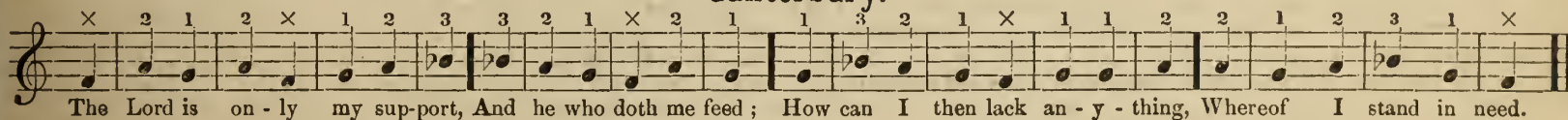
NOTE TO THE TEACHER. As the sole object of the instructions contained on the pages that are headed "The Keyboard," is to make the learners able to "push down" the keys which notes denote, without hesitation, do not require them to attend to any other subject while they are studying this part of the book. When they commence practicing the tunes in this chapter, let them devote their whole attention, at first, to "picking out" the key that each note denotes, and playing it with the finger which the finger mark over it indicates. Do not require them to count time. Until they have finished studying this "Keyboard" part of the book, do not let them know that there is any such thing as counting time. After they have "picked out" and played the keys which the notes in the tunes in this chapter denote, however, and are able to play them without hesitation, direct their attention to the fact that all of the notes are Quarter Notes, and impress upon them the fact that as notes denote the length of sounds, if the notes in a tune are all the same kind of notes, the sounds which compose the tune must all be of equal length. Then require them to practice each tune in this chapter until they can play it, making each sound in it of exactly the same length. When they can play it in that way, they will, of course, play it just as an experienced organ player would play it.

Every tune in this "Keyboard" part of the book, which has words set to it, should be practiced until the learners can play it so readily, that some one can sing the tune as such a tune is designed to be sung, while the learner plays it.

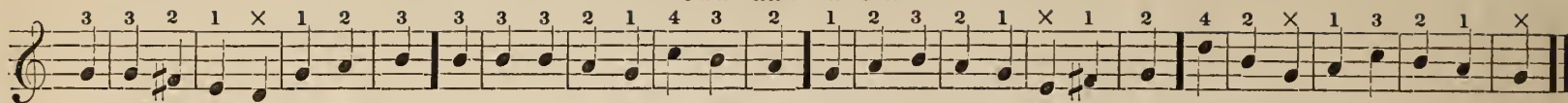
The Pleasant Hour.



Canterbury.

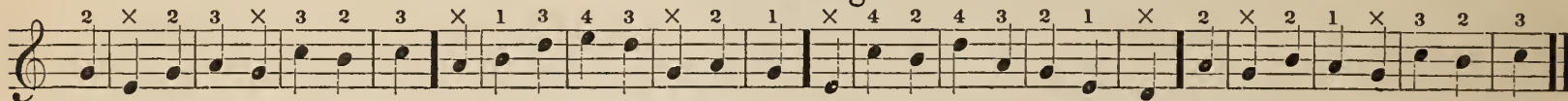


Old Hundred.



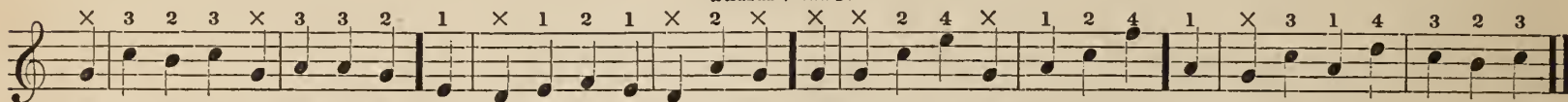
Be thou, O God, ex - alt - ed high, And as thy glo-ry fills the sky, So let it be on earth displayed, Till thou art here as there o-beyed.

Austinburg.



Thro' eve-ry age, e - ter-nal God, Thou art our rest and safe a-bode; High was thy throne, ere heav'n was made, Or earth thy humble footstool laid.

Annville.

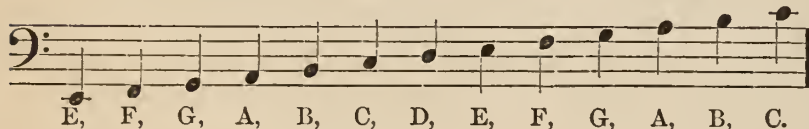


There is a stream whose gentle flow, Supplies the ci - ty of our God; Life, love, and joy, still gliding thro', And watering our di - vine a-bode.

CHAPTER VIII.

The Base Staff.

THE ALPHABETICAL NAMES OF THE LINES AND SPACES.



The Base Clef denotes that the line between the two dots is F. The alphabetical names of its lines and spaces, therefore, are different from the alphabetical names of the lines and spaces of the Treble Staff. The foregoing example explains the alphabetical names of the lines and spaces of the Base Staff.

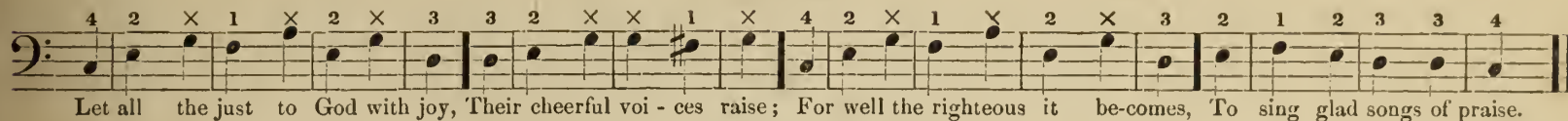
The "C" which is the added line above of the Base Staff, is the Middle C.

Another way of deciding which key on the keyboard is the Middle C, besides the one mentioned in Chapter VI., is to notice that the key that produces the sound that a man produces when he sings the sound that is denoted by a note on the added line above of the Base Staff, is the Middle C.

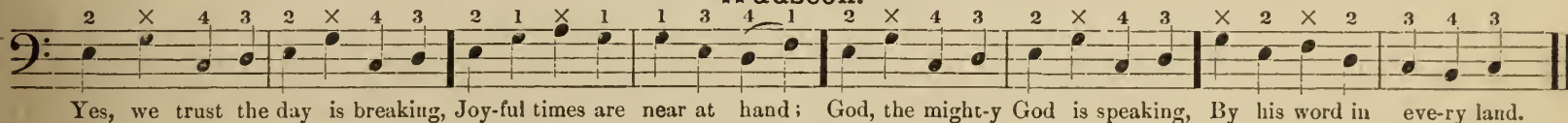
QUESTIONS. What does the Base Clef denote? Which line is between the two dots? If the alphabetical name of the fourth line of the Base Staff is F, what is the alphabetical name of the fifth line? The added line above? The third line? The second line? The first line? The added line below? The space below? The first space? The second space? The third space? The fourth space? The space above?

EXERCISE. Require the learners to read the notes of the following tunes, giving the alphabetical names of the lines and spaces of the Base Staff. Then require them to play them with the left hand, making every note of exactly equal length, and using the fingers which the fingering marks printed over the notes require. Cause them to bear in mind that a note on the added line above of the Base Staff, denotes the Middle C, so that the C denoted by a note on the second space is the C next below the Middle C;—the A on the first space is the A next below the C on the second space;—and so on.

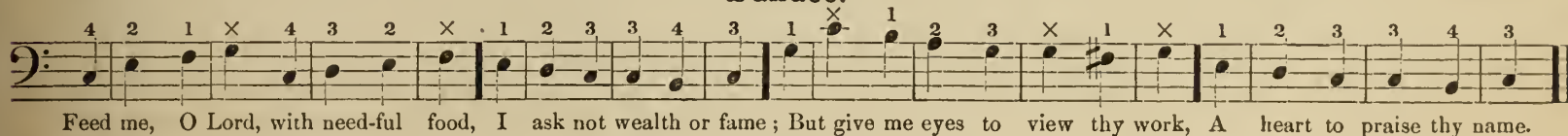
York.



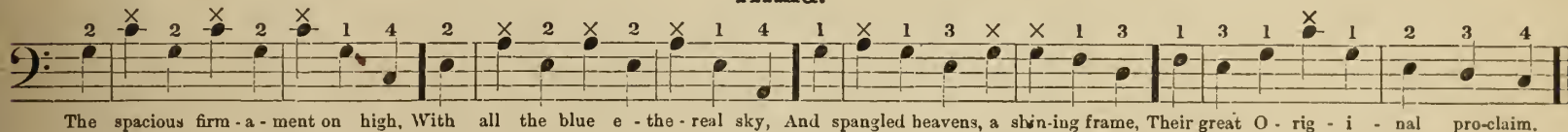
Wauseon.



Dundee.



Alma.



NOTE TO THE TEACHER. If the learners are going to learn to play Church Music, they should commence the study of the Church Music part of this book when they have finished learning this chapter, and should then continue to study the two parts of the book together, devoting a part of each lesson to the study of the "Instrumental Music" part of the book, and a part of each lesson to the study of the "Church Music" part of the book.

CHAPTER IX.

Measuring Sounds. Rests. Repeats.

When a sound is denoted by a Half Note, it must be made twice as long as a sound that is denoted by a Quarter Note.

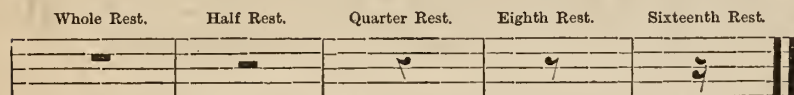
When a sound is denoted by an Eighth Note, it must be made half as long as a sound that is denoted by a Quarter Note. This is often expressed by

saying that two Eighth Notes must be played in the time that is required to play one Quarter Note;—and, also, by saying that Eighth Notes must be played twice as fast as Quarter notes.

Deciding how long a sound a note denotes, by comparing the length which it denotes with the length that a Quarter Note denotes, is called the **FIRST WAY OF MEASURING MUSICAL SOUNDS.**

Sometimes it is necessary for the instrument to remain silent for as long a space of time as would be required to play a note. To denote such a silent place, a character which is called a **REST** is used. Rests are called "Marks of Silence."

Each Rest is named after a note, and it denotes that as much time must be passed in silence as would be required to play the note that the Rest is named after.



Four dots placed one over the other are called a REPEAT. If the Repeat is on the left hand side of a double bar, it means that all of the notes before it as far as a Repeat that is on the right hand side of a double bar, must be played twice. If there is no Repeat before the Repeat that is on the left hand side of a double bar, the Repeat means that all of the notes from the beginning of the tune, must be played twice.

The letters "D. C." are an abbreviation of the Italian words DA CAPO, which mean that the player must begin the tune again, and end it where the word "FINE" is printed.

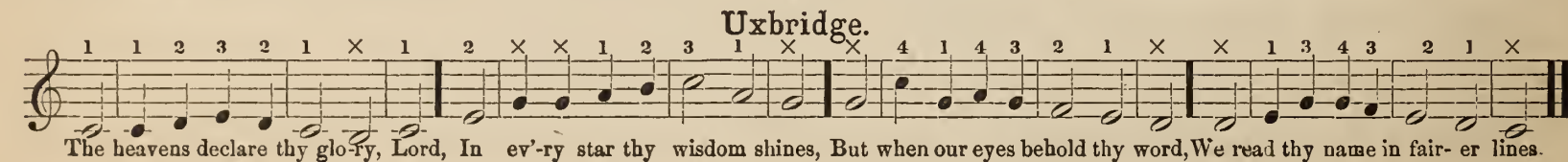


The first Repeat in the foregoing example, means that all from the beginning of the tune must be repeated, because it is on the left hand side of a double bar, and there is no Repeat before it. The second repeat is on the right hand side of a double bar, and whenever a Repeat is on the right hand side of a double bar, it means that all that is between it and a Repeat which comes after it that is on the left hand side of a double bar, must be repeated. The third Repeat means that all between it and the second Repeat must be repeated. The "D. C." means that the player must begin again, and end the tune where the word "Fine" is printed.

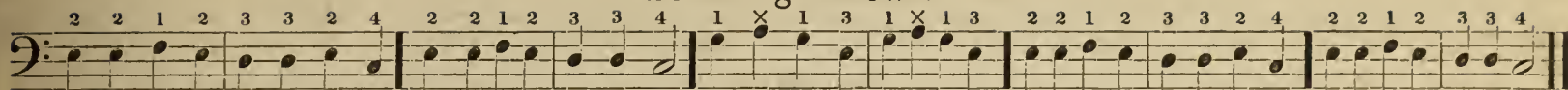
QUESTIONS. How much longer must a sound that is denoted by a half note be made, than a sound that is denoted by a quarter note? How much shorter must a sound that is denoted by an eighth note be made, than a sound that is denoted by a quarter note? In what other ways can the sounds denoted by eighth notes be described? What is deciding how long a sound a note denotes by comparing it with the sound that a quarter note denotes, called? What are the characters called which denote silence? How does a whole Rest look? A Half Rest? A Quarter Rest? An Eighth Rest? A Sixteenth Rest? How does a repeat look? What does a repeat mean? What words is "D. C." an abbreviation of? What do those words mean?

EXERCISE. Require the learners to practice the following tunes in the same manner that they were required to practice the tunes in chapter vii and viii;—practicing all of the tunes that are printed on a Treble staff with the right hand, and all that are printed on the Bass staff with the left hand. Require them to measure the length of the sounds which the notes denote, in the FIRST WAY OF MEASURING MUSICAL SOUNDS. That is, by comparing the length of the sound which each note denotes with the length of the sound which a Quarter note denotes,—making the sounds denoted by Half Notes twice the length of those denoted by Quarter Notes, and playing the Eighth Notes twice as fast as they play Quarter Notes. When there is a rest in a measure, require the learners to cause the instrument to remain silent for as long a space of time as would be required to play a note that has the same name as the rest. For example, if it is a Quarter Rest, require them to remain silent for as long a space of time as would be occupied in playing a Quarter Note; and so on.

NOTE TO THE TEACHER. Learners naturally make quarter notes of the right length, without taking any thought about them. In the following tunes, merely require them to make the sounds that are denoted by half notes twice as long as they do the sounds that are denoted by quarter notes, and to play the eighth notes twice as fast as they do the quarter notes, without giving any other attention to what is usually called "Keeping Time." Do not require them to count time, nor to give any other attention to it than to mentally compare the length of the other notes with the length of quarter notes as they best can, without taking their attention off of the sole object of the chapters in this "Keyboard" part of the book, which is to make learners able to play whatever keys the notes of a tune denote, without hesitation.

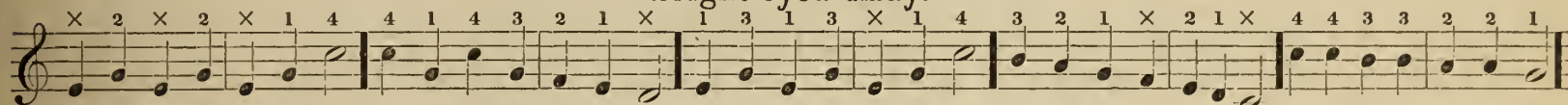


Bounding Billows.

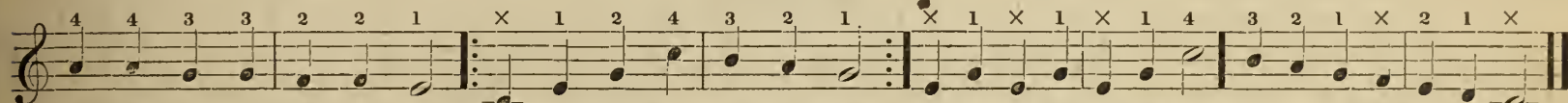


Bounding billows, cease your motion, Bear me not so swiftly o'er, Cease thy roaring, foaming ocean, Cease thy roaring, foaming ocean, I will tempt thy rage no more.

Bright-eyed May.

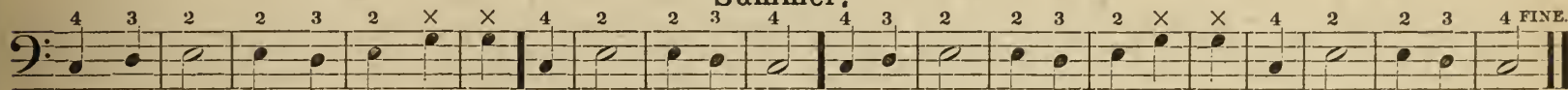


Bright-eyed, laughing, joyous May, Nature's bri - dal ho - li - day! Come a - gain to glad our sight, With thy blossoms red and white, Blossoms that with perfume rare,

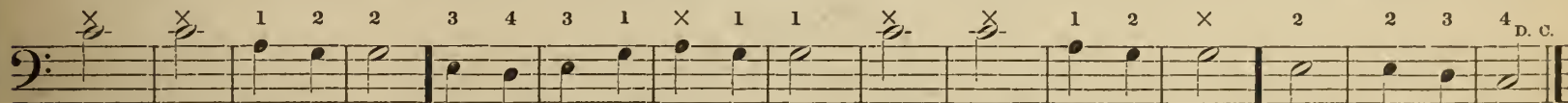


Make sweet incense in the air, { Such as in the sunshine clear, } Bright-eyed, laughing, joyous May, Come, again sweet ho - li - day.
{ Comes not oft - en in the year, }

Summer.

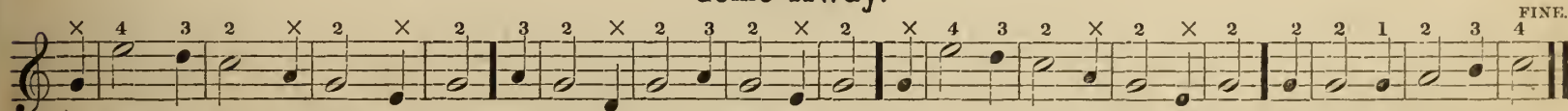


O the win - ter hath passed a - way, The spring-time hath flown, with its sun - shine, and mer - ry play, And sweet flow'ring thorn

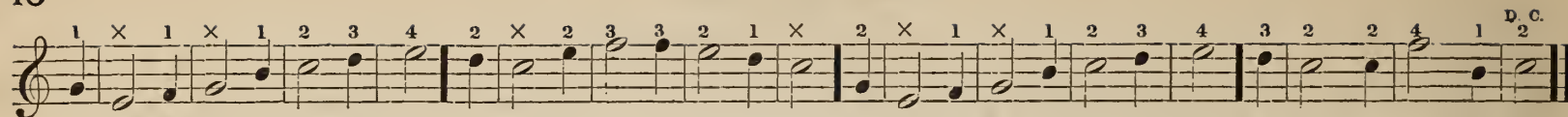


Haste, then, sum - mer come, Wake each in - sect's bus - y hum, Call, with mer - ry voice, Bid all re - joice.

Come Away.

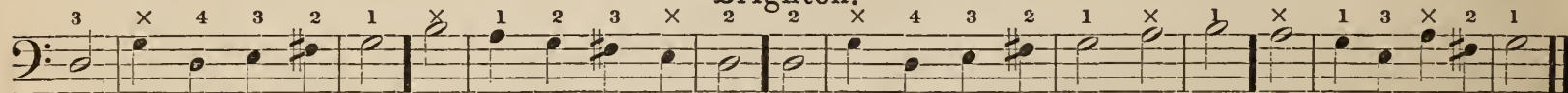


U come a - way from bus - y care, From la - bor now awhile forbear, A - way to fields and gardens rare, The bowers of those we love



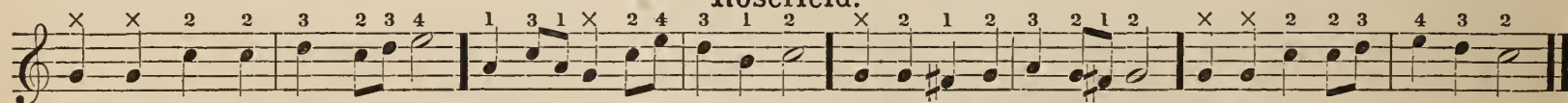
Or shall we seek the mountain land, Or on the lake's green margin stand, Or shall we through the forest grand, With steps de-light-ed rove?

Brighton.



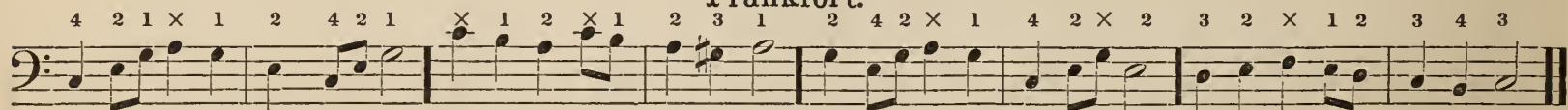
Come sound his praise a-broad, And hymns of glo-ry sing, Je-ho-vah is the sovereign Lord, The u-ni-ver-sal King.

Rosefield.



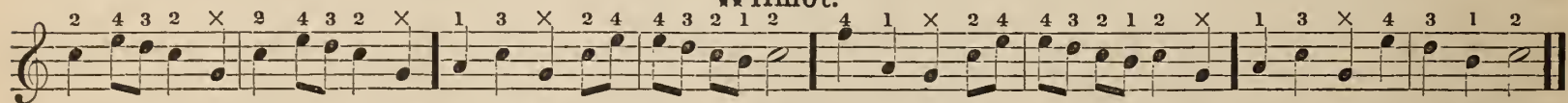
What me-lo-dious sounds we hear, Burst-ing on the ravished ear; Love's redeeming work is done, Come, and welcome, sin-ner, come.

Frankfort.



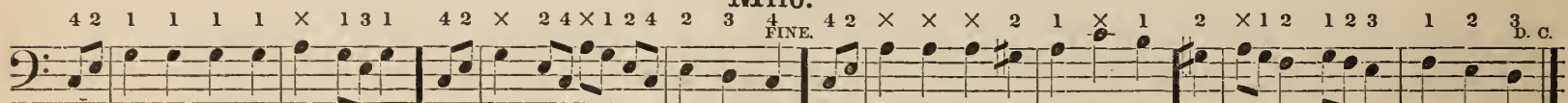
Praise the Lord, his glo-ry bless, Praise him in his ho-li-ness! Praise him as the theme inspires, Praise him as his fame requires.

Wilmot.



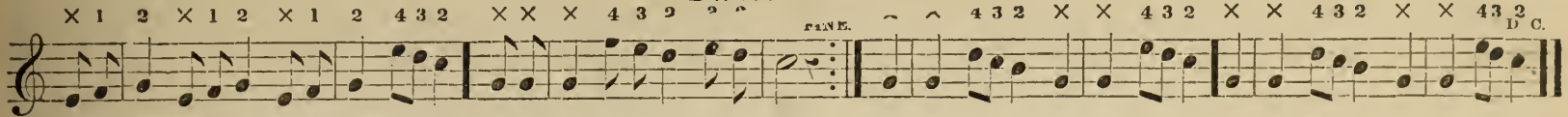
Lo! the Lord Je-ho-vah liv-eth, He's my rock, I'll bless his name, He my God sal-va-tion giveth, All ye lands exalt his fame.

Milo.



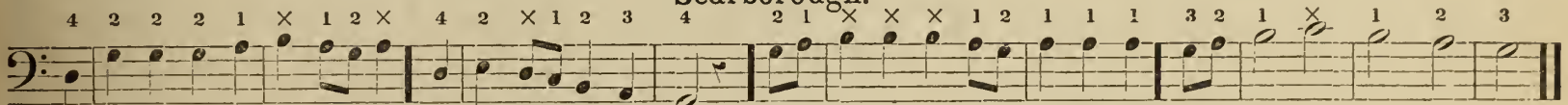
O praise the Lord in that blest place, From whence his goodness largely flows. Praise him for all the mighty acts, Which he in our be-half has done.

Swiss Boy



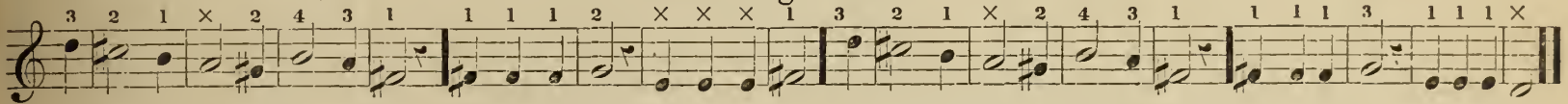
Come arouse thee, arouse thee, my brave Swiss boy, Take thy pail and to labor a-way, The sun is up, the hills are bright, The waves are dancing in the light.

Scarborough.



All hail the great Immanuel's name, Let an - gels prostrate fall; Bring forth the roy - al di - a - dem, And crown him Lord of all.

The Sleigh Ride.



O! see the snowy wreaths, they lie, Here on the hills, there in the vales, The breeze north-west, it clears the sky, Gai - ly we go! Gaily we go

The Summer Sea.

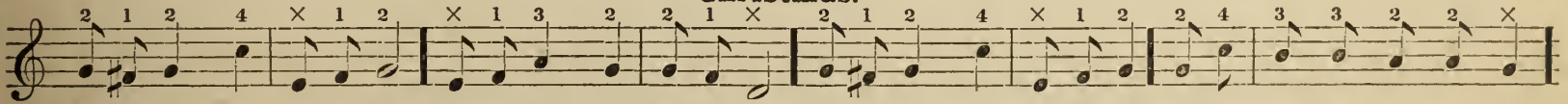


O - ver the summer sea, With light hearts gay and free, Joined by glad min-strel-sy, Gai - ly we're roam - ing.

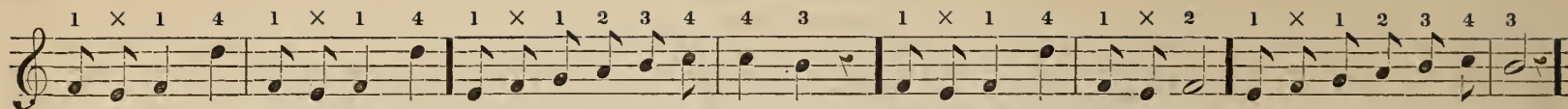


Swift flows the rippling tide, Light - ly the zephyrs glide, Round us on ev'-ry side, Bright crests do foam.

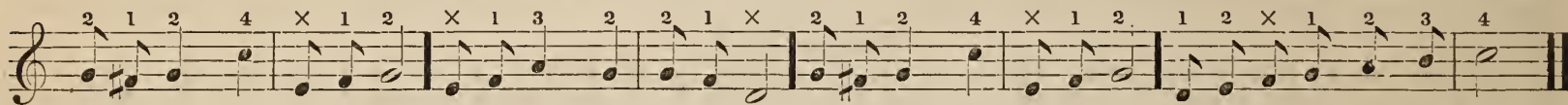
Christmas.



Mer-ry Christmas now is here, Gayest time in all the year, Rivers fro - zen hard and smooth, Snow-flakes filling all the air.



'skating, slid-ing, dancing, rid- ing, Playing, laughiug, ringing, sing-ing; Loudest song and mer-ry lay, Through our joyous hol-i - day.



Ev -'ry girl join in the song, Ev'ry boy the tune prolong, Let sweet mu - sic loud and clear, Fall up-on the listening ear.

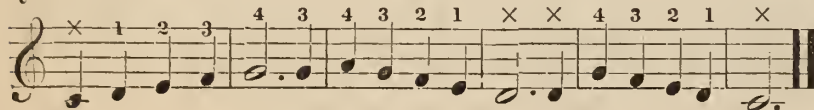
CHAPTER X.

Sixteenth notes. Dotted notes.

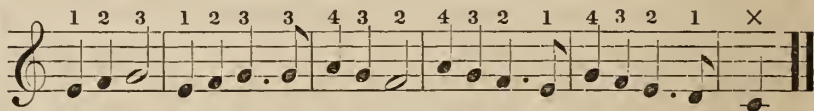
A Sixteenth note denotes a sound that is one quarter as long as the sound that is denoted by a Quarter note. This is often expressed by saying that four Sixteenth notes must be played in the time that is occupied in playing one Quarter note;— and also by saying that sixteenth notes must be played four times faster than Quarter notes. Let the learners play the following exercise, and play the Sixteenth notes four times faster than they do the Quarter notes.



A note that has a dot after it, denotes a sound one half longer than would be denoted by the note if it had no dot after it. A DOTTED HALF NOTE, therefore, denotes a sound three times longer than the sound that is denoted by a Quarter note. Let the learners play the following exercise, and make each Dotted Half note three times longer than they make a Quarter note. Do not allow them to do anything else in order to make a Dotted Half note of the right length, than to mentally calculate it as three times longer than a Quarter note.



A DOTTED QUARTER NOTE denotes a sound one half longer than the sound which is denoted by a Quarter note. When a Dotted Quarter note is followed by an Eighth note, these two notes occupy the same time as a Half note. A good way to get it right, is to think that the Dotted Quarter note and the Eighth note next to it, require the same time that is required to play a Half note, but three quarters of that time must be given to the Dotted Quarter note, and one quarter of it to the Eighth note.



Let the learners practice the foregoing exercise until they can make the Dotted Quarter notes of the correct length. Do not allow them to do any thing else in order to make them of the right length, than to think that they must make the Dotted Quarter and the Eighth note next to it of the same length as a Half note, only making the Dotted Quarter note three times longer than they do the Eighth note,— or comparing its length with the length of a Quarter note, in some other way. That is, do not allow them to use any other method of measuring the length of a Dotted Quarter note, than “the FIRST WAY OF MEASURING MUSICAL SOUNDS.”

A DOTTED EIGHTH NOTE denotes a sound one half longer than an Eighth note,— or a sound three times as long as a sixteenth note. When a Dotted Eighth note is followed by a sixteenth note, these two notes occupy the same time as a Quarter note. A good way to get it right, is to think that the Dotted Eighth note and the Sixteenth note next to it, require the same time that is required to play a Quarter note, but three quarters of that time must

be given to the Dotted Eighth note, and one quarter of it to the sixteenth note. Another good way is to think that a Dotted Eighth note and the sixteenth note next to it occupy the same time as two Eighth notes, only two Eighth notes would be made of equal length, while the Dotted Eighth note must be three times longer than the sixteenth note. Let the learners practice the following exercise until they can make Dotted Eighth notes of the correct length. Do not allow them to do anything else in order to make them of the right length, than to think that they must make the Dotted Eighth note and the Sixteenth note next to it of the same length as a Quarter note, only making the Dotted Eighth note three times longer than they do the sixteenth note,— or comparing its length with the length of a Quarter note in some other way. That is, do not allow them to use any other method of measuring the length of a Dotted Eighth note, than the FIRST WAY OF MEASURING MUSICAL SOUNDS.

QUESTIONS. How is a sixteenth note made? How much shorter must the sound which it denotes be made, than the sound that is denoted by a quarter note? How many sixteenth notes must be played in the time of one quarter note? How much faster must sixteenth notes be played than quarter notes? What does a dot after a note denote? What is a half note with a dot after it called? How much longer is the sound that it denotes than the sound denoted by a quarter note? What is a quarter note with a dot after it called? How much longer is the sound that it denotes than the sound denoted by a quarter note? How many times longer is the sound that it denotes than the sound denoted by an Eighth note? When a dotted quarter note has an eighth note next to it, what is a good way to think of the length of the sounds which the two notes denote? What is an eighth note with a dot after it called? How much longer must the sound that it denotes be made than the sound which is denoted by an eighth note? When a dotted eighth note has a sixteenth note next to it, what is a good way to think of the length of the sounds which the two notes denote? What difference must be made in playing two eighth notes, and a dotted eighth note and a sixteenth note?

EXERCISE. Require the learners to practice the following tunes, in the same manner that they were required to practice the tunes in the foregoing chapters, using "the **FIRST WAY OF MEASURING MUSICAL SOUNDS**," to make the sounds which compose the tunes of the lengths that the notes denote.

NOTE TO THE TEACHER. Do not allow the learners to count the time when they practice the tunes of this chapter, but require them to make all of the notes of the required lengths by merely mentally comparing them with the length of a quarter note, or by comparing the notes with each other.

1 1 1 1 1 1 1 X 2 1 X 4 3 2 1 X 2 1 2 1 X

Cooper.

Blow ye the trum-pet, blow, The glad-ly sol-lemn sound; Let all the na-tions know, To earth's re-mot-est bound.

The year of ju-bi-lee is come, Re-turn, ye ran-somed sin-ners home, Re-turn, ye ran-somed sin-ners home.

Almont.

Christ for the world we sing; The world to Christ we bring, With lov - ing zeal:

The poor and them that mourn, The faint and o - ver-borne, Sin - sick and sor - row worn, Whom Christ doth heal.

Age of Progress.

4 3 2 2 2 2 2 1 X 1 2 2 2 2 2 X 4 3 2 2 2 2 3 1 X 1 2 2 2 2 2

What's the use of your complaining, Or de-tain-ing, or restrain-ing, For the world is onward roll-ing, And you can-not keep it still.

X 1 2 2 4 2 1 X 1 1 2 1 X 1 2 2 4 2 1 X 4 4 4 4 4 X 1

'Tis an age of progress, 'Tis an age of progress, 'Tis an age of progress, And you can-not keep it still. 'Tis an

2 2 4 2 1 X 1 1 2 1 X 1 2 2 4 2 1 X 2 2 3 4

age of prog-ress, 'Tis an age of prog-ress, 'Tis an age of prog-ress, And you can't keep us still!

Pleyel's Hymn.

2 4 1 2 3 1 2 2 4 1 2 3 1 X 3 4 2 3 2 1 X 2 4 1 2 3 1 X

Children of the heav'nly King, As ye jour-ney sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

America.

1 1 2 X 1 2 3 2 3 2 1 X 2 1 X 1 4 4 4 4 3 2 3 3 3 3 2 1 2 3 2 1 X 1 2 3 4 3 2 1 X

My country, 'tis of thee, Sweet land of liberty! Of thee I sing; Land where my fathers died; Land of the pilgrim's pride, From eve-ry mountain side Let free-dom ring.

Clark.

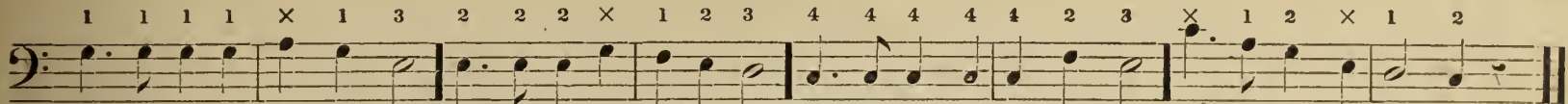
1 3 2 3 1 X 1 2 1 2 3 2 3 1 4 1 2 X 2 1 2 X 2 1 X 1 2 3 2 4 X 1 X 1 X

Sweet is the work, O Lord, Thy glo-rious name to sing; To praise and pray, to hear thy word, And grate-ful offer-ings bring.

The Shining River.

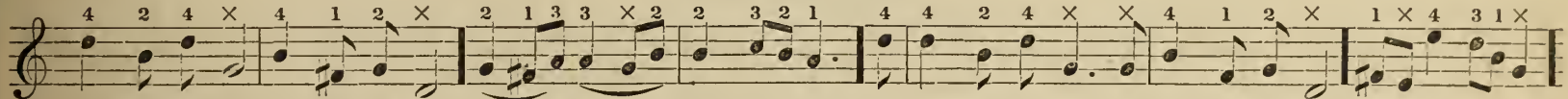
4 3 2 4 3 2 1 X 1 X 2 1 3 4 X 4 3 2 4 3 2 1 X 1 X 1 2 X 3 4

Don't you hear the an-gels sing, By the shin-ing riv-er? Li-lies white and ros-es bring, These are ours for-ev-er.

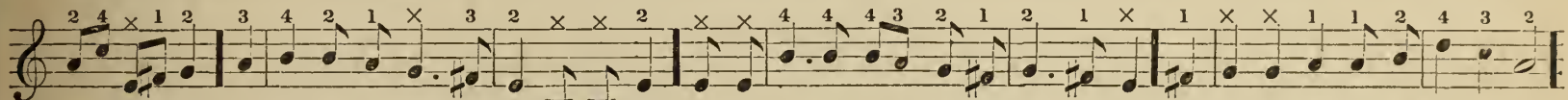


These are in the bet - ter land, There with rapture shall we stand, Crown'd with flowers immortal, rare, These are ours for - ev - er.

Charming May.



O charming May! O charming May! Fresh, fair, fair and gay! That com'st from thy bow'rs with perfume and flow'rs, Charming, charming,



charming May! The sun may be bright, the storm may be free, But the tranquil beau - ty of May to me! The tranquil beau-ty of May to me!

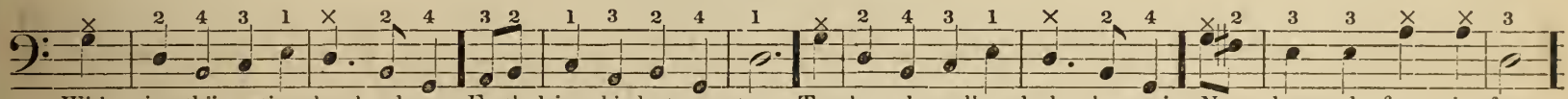


O charming May! O charm-ing May! Fresh, fair, fair and gay! That com'st from thy tow'rs with perfume and flow'rs,

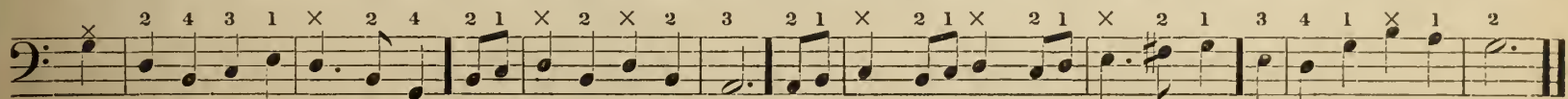


Charming! charming! charming May! Charm - - - ing, charm - - - ing, charm - - - ing, charming, charm - ing May.

The Husbandman.

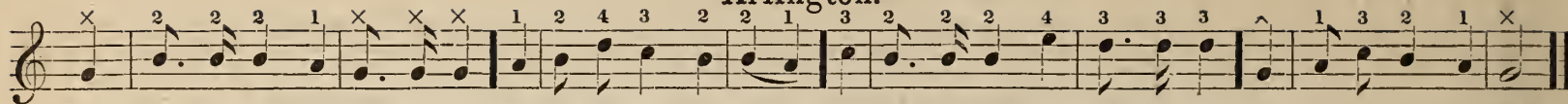


With joy th'impatient hus-band-man, Forth drives his lust-y steers, To where the well used plough remains Now loosened from the frost.



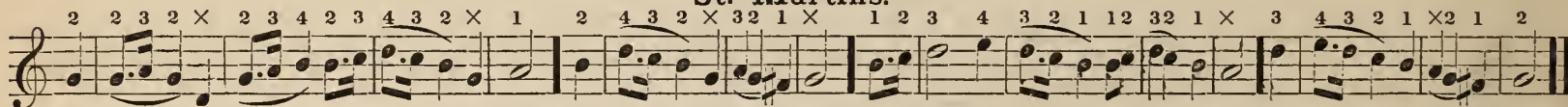
A thousand songs in feathered choirs, Make vocal all the scene, While si - lent, hap - py in - sects flit, A-bove the meadows green.

Arlington.



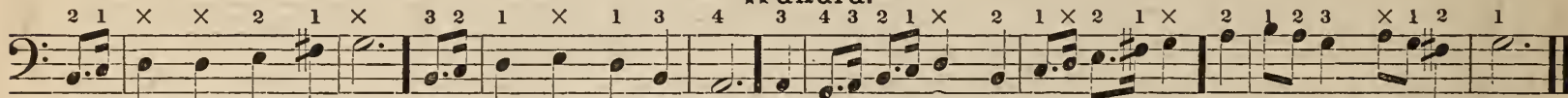
When all thy mer-cies, O my God, My ris-ing soul sur-veys, Trans-ported with the view, I'm lost. In won-der, love, and praise.

St. Martins.



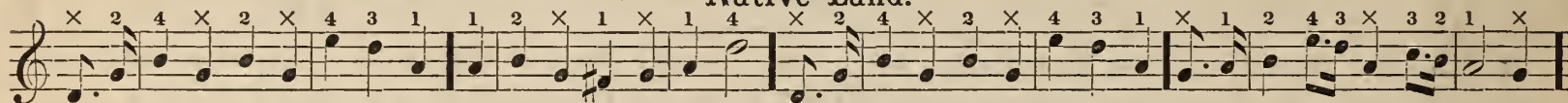
O Thou to whom all crea-tures bow, With-in this earthy frame; Tho' all the world, how great art thou! How glo-rious is thy name.

Wakura.

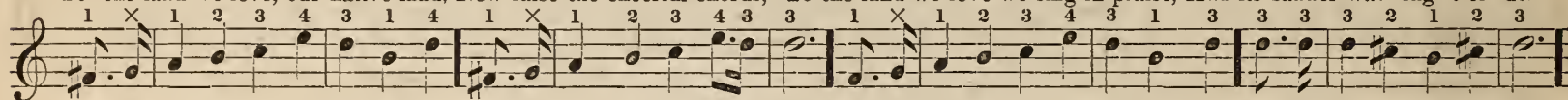


Let the bright hosts who wait, The or-ders of their King, And guard his churches when they pray, Join in the praise they sing.

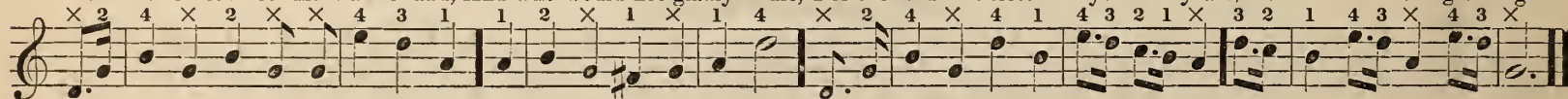
Native Land.



To the land we love, our native land, Now raise the cheerful chorus, To the land we love we sing in praise, And its banner wav-ing o'er us.

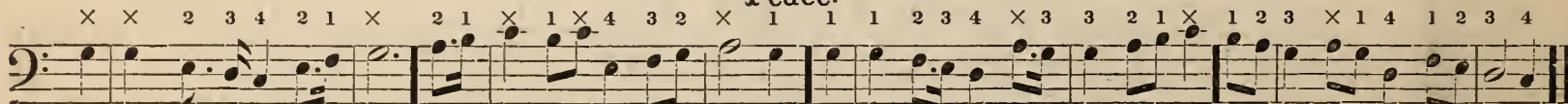


For who lov-eth not his native land, And who would not gladly die, For the land that bless'd his youthful years, For its stainless flag on high.



And this is sure-ly a no-ble land, It shall be free for-ev-er, We will guard its altars, firm-ly stand, For jus-tice, truth, and right.

Peace.



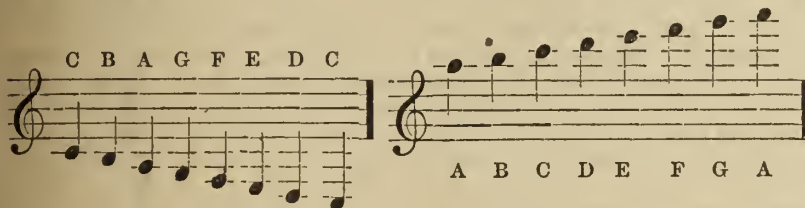
When peace shall her banner wave, O'er eve-ry tribe and na-tion, And state to state, like star to star, A glorious con-stel-lation.

CHAPTER XI.

More than one added line.

When more than one added line is printed, the added lines are numbered, and are called the **FIRST ADDED LINE**, the **SECOND ADDED LINE**, the **THIRD ADDED LINE**, and so on,— with the word "Above" or "Below," to denote whether the added line is above or below the staff.

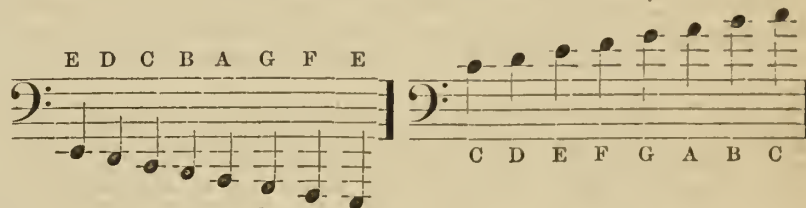
When more than one added line is printed, "Added Spaces" are produced. The space between the first and second added lines is called the **FIRST ADDED SPACE**. The space between the second and third added lines is called the **SECOND ADDED SPACE**. The space between the third and fourth added lines, is called the **THIRD ADDED SPACE**. And so on. The word "Above" or "Below" is added to the name of an added space, to denote whether it is above or below the staff.



The first note in the first of the foregoing examples is on the *First Added Line Below*. The next is on the *First Added Space Below*. The next is on the *Second Added Line Below*. The next is on the *Second Added Space Below*. The next is on the *Third Added Line Below*. The next is on the *Third Added Space Below*. The next is on the *Fourth Added Line Below*. And the last is on the *Fourth Added Space Below*. These are the Numerical Names of these added lines and spaces. Their Alphabetical names are printed over them. The first note denotes the Middle C, and the last note the C which is an octave below the Middle C, of course, the other notes denote the keys that form the octave between these two Cs.

The first note in the second of the foregoing examples is on the **FIRST ADDED LINE ABOVE**. The next is on the **FIRST ADDED SPACE ABOVE**. The next is on the **SECOND ADDED LINE ABOVE**. The next is on the **SECOND ADDED SPACE ABOVE**. The next is on the **THIRD ADDED LINE ABOVE**. The next is on the **THIRD ADDED SPACE ABOVE**. The next is

on the **FOURTH ADDED LINE ABOVE**. And the last is on the **FOURTH ADDED SPACE ABOVE**. These are the Numerical Names of these added lines and spaces. Their Alphabetical Names are printed under them. The first note denotes the A which is the thirteenth key above the Middle C. (Whenever keys are spoken about in this way, the key that is first named is always reckoned as the first key. In this instance, the Middle C is the first, D is the second, E is the third,— and so on,— and the A denoted by the first note in the second of the foregoing examples, is the thirteenth key above the Middle C.) The last note denotes the A which is an octave above that A. Of course, the other notes denote the keys that form the octave between these two As.



The foregoing examples exhibit the Alphabetical Names of the added lines and spaces of the Base Staff. The first note in the first example denotes the E which is the thirteenth key below the Middle C. The last note denotes the E that is an octave below that E. Of course, the other notes denote the keys which form the octave between these two Es. The first note in the second example is the Middle C. The last note is the C that is an octave above the Middle C. Of course, the other notes denote the keys which form the octave between these two Cs.

Proper and Short Names.

The foregoing are the appropriate, or "proper" names of the added lines and spaces. Shorter names are sometimes given to them by omitting the words "added," and calling them merely "lines below," or "lines above." The names of the lines when named in that way, are **FIRST LINE BELOW**, **SECOND LINE BELOW**, **FIRST LINE ABOVE**, **SECOND LINE ABOVE**,— and so on.

When they are named in this short way, the *Space Below* is called the **FIRST SPACE BELOW**, the *First Added Space Below*, is called the **SECOND SPACE BELOW**, the *Second Added Space Below* is called the **THIRD SPACE BELOW**,— and so on. The *Space Above* is called the **FIRST SPACE ABOVE**

the *First Added Space Above* is called the **SECOND SPACE ABOVE**, the *Second Added Space Above* is called the **THIRD SPACE ABOVE**,— and so on. It would be improper to call the *Space Below* an “Added Space,” because it is not “added” to the staff, but is always there. The space between the first and second added lines is the first space that is “added” to the staff. So when the word “added” is used in giving the Numerical Names of the lines and spaces, the space between the first and second added lines has to be called the **First Added Space**. But when the word “added” is omitted, the Space Below is called the **First Space Below**, and the space whose appropriate name is the “**First Added Space Below**,” is called the “**Second Space Below**.”

It is not important which of these sets of Numerical Names of the added lines and spaces learners use, but it will be best for them to always use one of them, and not get into the habit of sometimes using one and sometimes the other.

QUESTIONS. When more than one added line is printed, how are the added lines designated? When two or more added lines are printed what are the spaces between them called? If four added lines were printed below a staff, what would be the “proper name” of each of them? What would be the short “name” of each of them? If four added lines were printed above a staff, what would be the proper name of each of them? What would be the short name of each of them? What is the proper name of the space which is next below the first line? What is its short name? What is the proper name of the space that is next above the fifth line? What is its short name? What is the proper name of the space which is between the first and second added lines below? The first and second added lines above? What is the short name of each of those two spaces? What is the proper name of the space that is between the second and third added lines below? The second and third added lines above? What is the short name of each of those two spaces? When learners are reading notes and giving the Numerical Names of the added lines and spaces, is it important whether they use the proper or the short

names? Had they better use one set of the names at one time and the other set at another time, or always use one set? Is it important which set of names they always use? On the Treble Staff what is the alphabetical name of the first added line above? The third added space above? The fourth added line above? The first added space above? The second added space above? The fourth added space above? The second added line above? The third added line above? The first added line below? The third added line below? The first added space below? The third added space below? The second added line below? The fourth added line below? The second added space below? The fourth added space below?

On the Bass staff, what is the alphabetical name of the first line below? The second line below? The third line below? The fourth line below? The first space below? The second space below? The third space below? The fourth space below? The fifth space below? The first line above? The second line above? The third line above? The fourth line above? The first space above? The second space above? The third space above? The fourth space above? The fifth space above?

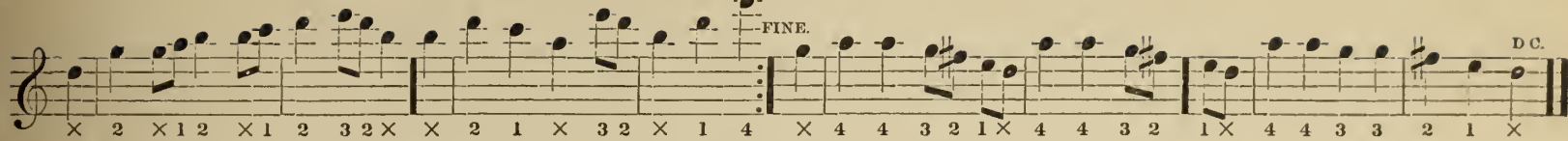
NOTE. In the foregoing questions both sets of the names of the added lines and spaces are used, the “proper names” in the questions about the Treble Staff, and the “short names” in the questions about the Bass Staff. This is merely for an illustration of the two sets of names. It is not desirable that learners should use both sets. It is better that they should confine themselves to one or the other.

EXERCISE. Require the learners to read the notes of each of the following tunes, giving the Numerical Names of the lines and spaces. Then require them to read the notes of each tune, giving the Alphabetical Names of the lines and spaces. Then require them to play each tune in the way they are required to play tunes in the foregoing chapters, playing the tunes which are printed upon the Treble Staff with the right hand, and the tunes that are printed upon the Bass Staff, with the left hand. If there are not keys enough in the keyboard to play the second tune, let the learners read the notes to it, but omit playing it.

Burlington.



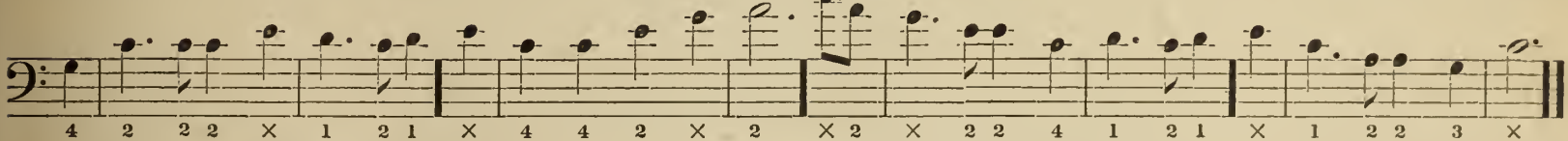
As Days Advance.



Haddam.



Auld Lang Syne.



CHAPTER XII.

Triplets.

A whole note denotes the longest sound that is denoted by one note.

There are two sounds of equal length, both of which played one after the other, occupy the same time that one sound denoted by a whole note occupies. The notes which denote such sounds are called Half notes.

There are four sounds of equal length, all four of which, played one after the other, occupy the same time that one sound denoted by a Whole note occupies. The notes which denote such sounds are called Quarter notes.

There are eight sounds of equal length, all eight of which, played one after the other, occupy the same time that one sound denoted by a Whole note occupies. The notes which denote such sounds are called Eighth notes.

There are sixteen sounds of equal length, all sixteen of which, played one after the other, occupy the same time that one sound denoted by a Whole note occupies. The notes which denote such sounds are called Sixteenth notes.

There are twelve sounds of equal length, all twelve of which, played one after the other, occupy the same time that one sound denoted by a Whole note occupies. No notes to denote such sounds have ever been invented. If there had been they would have been called Twelfth notes. Two Eighth notes have to be played in the time of one Quarter note. Four sixteenth notes

have to be played in the time of one Quarter note. If there were such notes as Twelfth notes, three Twelfth notes would have to be played in the time of one Quarter note.

As there are no such notes as Twelfth notes, notes that denote sounds, three of which have to be played in the time of one Quarter note,— such sounds are denoted by placing three Eighth notes next to each other, and printing a figure “3” over them,—thus:



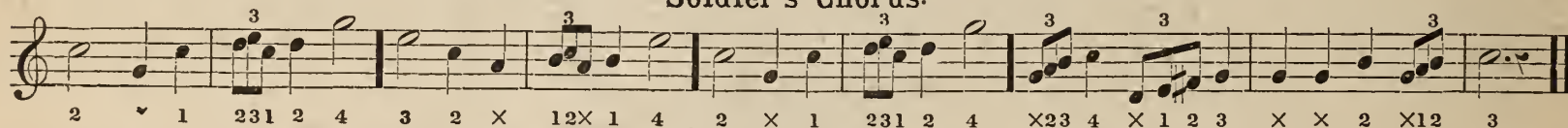
Such notes are called **TRIPLETS**. It is usual to explain a Triplet by saying that the figure “3” means that three notes must be played in the time that two such notes would occupy if the figure “3” was not printed over them. That is, the Triplet must be played in the time that would be required to play two Eighth notes,— or,— what is the same thing,— in the time that would be required to play one Quarter note. Although all of the notice that learners need to take of Triplets in this chapter is to be careful to play the three notes which form a Triplet in the same time that a sound denoted by a Quarter note

occupies,— they had better bear in mind that each note in a Triplet is really a Twelfth note, only printed in Eighth notes with a figure “3” over them, solely because no character to denote a Twelfth note has ever been invented.

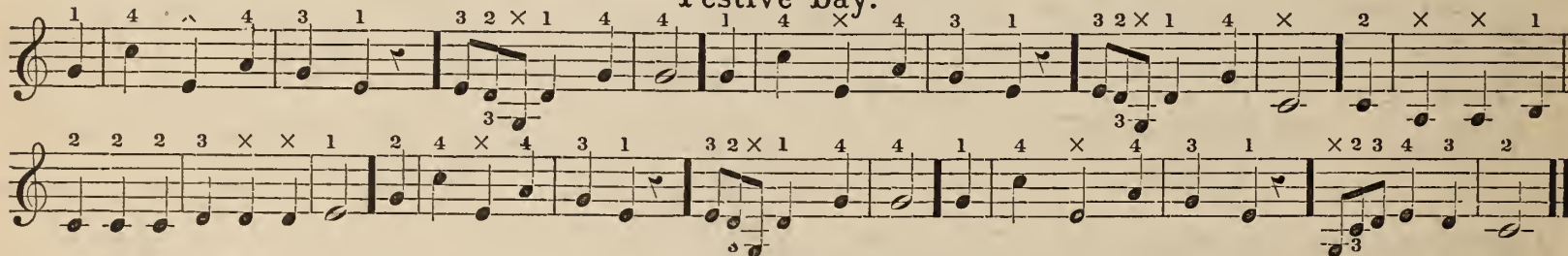
QUESTIONS. What note denotes the longest sound denoted by a single note? What note denotes the next longest sound? The next? The next? The next? How many sounds must be played in the time of one Quarter note, when they are denoted by Eighth notes? By Sixteenth notes? When three sounds are to be sung in the time of one Quarter note, what kind of notes ought they to be denoted by? Why are they not denoted by Twelfth notes? How are they denoted? How is it usual to explain a Triplet? Although the notes that form a Triplet are Eighth notes as far as their shape is concerned, what kind of notes are they in reality? How many equal sounds denoted by a Triplet, must be played in the time of one Quarter note?

EXERCISE. Require the learners to play the following tunes with the right hand, taking care to play the three sounds which form a Triplet, in the same length of time that would be occupied by one sound denoted by a Quarter note. Before practicing each tune, the learners should read the notes, giving the alphabetical names of the lines and spaces.

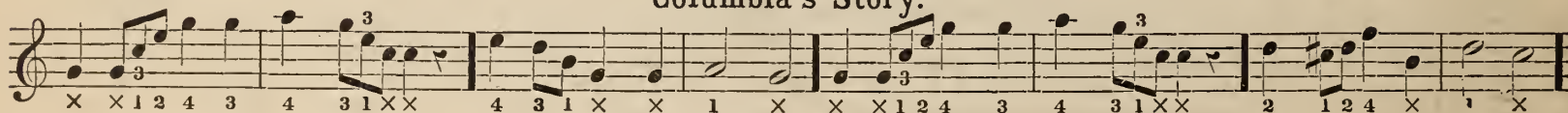
Soldier's Chorus.



Festive Day.



Columbia's Story.



Columbia's Story. Concluded.

1 123 3 3 × ×12 2 4 431 4 42× 1 4 × × ×12 4 3 4 31× × 4 3 3

3 × × 432 123 × × ×12 3 × × 432 123 × × ×12 ×23 4 ×23 4 ×23 4 ×23 4

× 2 3 4 × 1 2 4 × 2 3 4 × 2 3 4 3 × × × 3 × × × 3 × × × 3 × × × 2 4 2

CHAPTER XIII.

Two Keys at Once.

EXERCISE. Require the learners to play the following tunes with the right hand, playing the keys which each two notes denote, both at once.

Require them to use only the "FIRST WAY OF MEASURING SOUNDS." That is, require them to make the sounds which all of the notes that are not Quarter Notes denote, of the right length, by comparing the length of the sounds which they denote, with the length of the sound that a Quarter Note denotes. Require the learners, also, to read the notes of each tune, giving the alphabetical names of the lines and spaces, before practicing it.

Rhine.

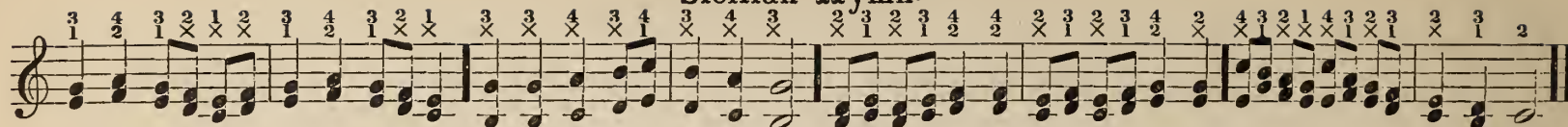
Lord of hosts, how love-ly, fair, E'en on earth thy tem-ples are. Here thy waiting people see, Much of heaven, and much of Thee.

Mount Vernon.

Sis-ter, thou wast mild and love-ly, Gen-tle as the sum-mer breeze, Pleasant as the air of evening, When it floats a-mong the trees.

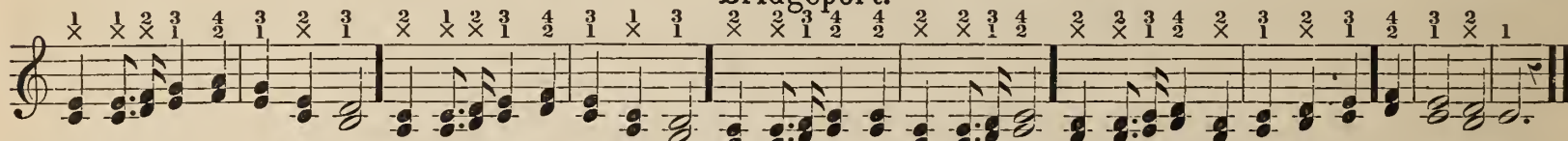
THE KEYBOARD.

Sicilian Hymn.



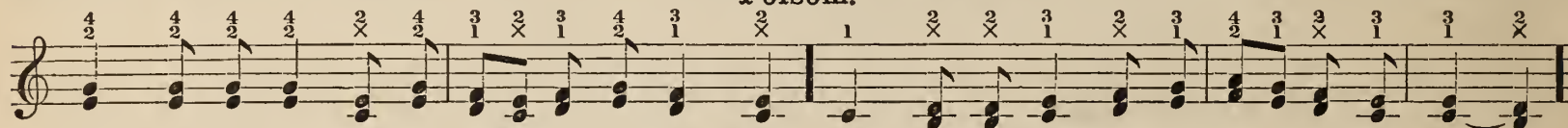
Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace. Let us each thy love pos - sess - ing, Triumph in re - deem - ing grace.

Bridgeport.

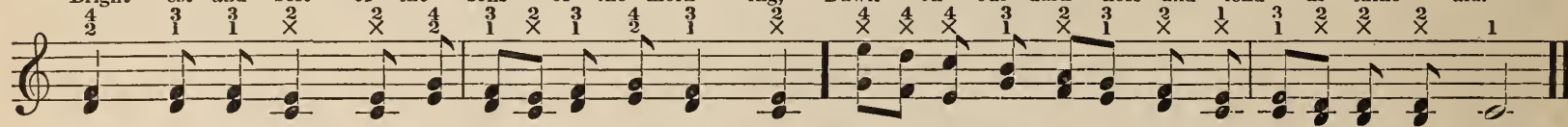


Hark! hark, the gospel trumpet sounds! Thro' earth and heav'n the echo bounds, Par - don and peace by Jesus' blood, Sinners are re - con - ciled to God, By grace divine.

Folsom.



Bright - est and best of the sons of the morn - ing, Dawn on our dark - ness and lend us thine aid.



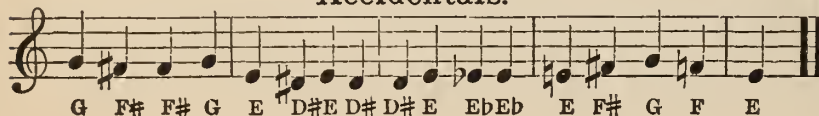
Star of the east, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.

When one key is played alone, it is called playing a **SINGLE NOTE**. When two Keys are played together, it is called playing an **INTERVAL**. When more than two keys are played together, it is called playing a **CHORD**.

NOTE. In this book, all that relates to playing Single Notes and Intervals is explained in the first part, (or Instrumental Part) of the book, and all that relates to playing Chords, is explained in the second part, (or Church Music Part) of the book.

CHAPTER XIV.

Accidentals.



A sharp or a flat, makes all of the notes that come after it on the same line or space, in the same measure, denote sharp or flat sounds. The sharp in the first measure of the foregoing example causes the note next to it to denote F sharp. There is another note after it, in the same measure, on the same space, and that note also denotes F sharp. The flat in the third measure denotes E flat. There is another note after it, in the same measure, on the same line, and that note also denotes E flat.

If the last note in a measure denotes a sharp or flat, and the first note in the next measure is on the same line or space, all of the notes on that line or space in the next measure also denote the sharp or flat. The sharp in the second measure of the foregoing example denotes D sharp. There is another D after it in the same measure, so that also is D sharp. The first note in the

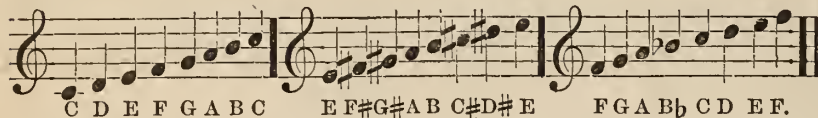
The eight musical sounds which form the Scale are named, "ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT."

The "particular order" in which eight sounds must be arranged in order to form the Scale, is such an order that they will be at the distances of "STEP, STEP, HALF STEP, STEP, STEP, STEP, HALF STEP," from each other, as is illustrated in the foregoing figure of a ladder.

The Scale is really a series of these "Seven Distances" instead of being a series of "Eight Sounds." As it is necessary to play Eight Sounds in order to produce these Seven Distances, it is customary to always speak of the Scale as if it was a series of Eight Sounds. It will be well for learners to bear in mind however, that calling the Scale a "series of eight sounds" is only a convenient way of talking about it, just as people talk about the sun's rising. It is not true that the sun rises, and yet every one speaks about it as if it did. It is not true that the scale is a series of eight sounds, and yet every one speaks about it as if it was. It is a series of Seven Distances.

Those white keys on the keyboard which have no black key between them, produce Sounds that are a Half step distant from each other. Those which have a black key between them, produce sounds that are a step distant from each other.

The Scale may commence on any letter. That is, the letters which form the octave from any letter to another letter of the same name, will form the Scale.



The foregoing example represents the scale printed in three different ways. In the first way, it is produced by the letters which form the octave from C to C. In the second way it is produced by the letters that form the octave from E to E. In the third way it is produced by the letters which form the octave from F to F.

On whatever letter the Scale commences, the other letters must be arranged so that they will produce the series of Seven Distances, "Step, Step, Half Step, Step, Step, Step, Half Step." As E and F are a Half Step distant from each other, and B and C are a Half Step distant from each other, playing the white keys of the octave from C to C will produce the required Seven Distances, but if the Scale is played commencing with any other letter than C,

some of the black keys have to be played in order to produce these Seven Distances.

Every black key on the keyboard produces a sound a Half Step above the sound which the white key next below it produces, and a Half Step below the sound which the white key next above it produces.

In the foregoing example, the Scale which commences on C is produced by letters that are all played by white keys. The Scale which commences on E has to be played with four of the black keys, viz:— F sharp, G sharp, C sharp, D sharp. These black keys have to be played in order to produce the Seven Distances which form the Scale,— for it is a *Step* from E to F sharp, a *Step* from F sharp to G sharp, a *Half Step* from G sharp to A, a *Step* from A to B, a *Step* from B to C sharp, a *Step* from C sharp to D sharp, and a *Half Step* from D sharp to E:— and this makes the required "Seven Distances" of "*Step, Step, Half Step, Step, Step, Step, Half Step.*" So, also, the Scale in the foregoing example that commences on F, has to be played with B flat instead of B natural, because it is a *Step* from F to G, a *Step* from G to A, a *Half Step* from A to B flat, a *Step* from B flat to C, a *Step* from C to D, a *Step* from D to E, and a *Half Step* from E to F;— and this makes the required "Seven Distances" of "*Step, Step, Half Step, Step, Step, Step, Half Step.*"

The letter on which a Scale commences, is called the KEY NOTE.

The letters which have to be played in order to produce the scale, are said to form a KEY. A key is always named after its key note. If C is the key note, the key is called the KEY of C; if A is the key note the key is called the KEY of A;— and so on. Consequently the letters "C, D, E, F, G, A, B, C," form the key of C;— the letters "E, F sharp, G sharp, A, B, C sharp, D sharp, E," form the Key of E;— the letters "F, G, A, B flat, C, D, E, F," form the Key of F;— and so on.

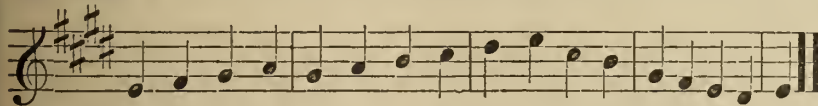
All of the letters in a tune must belong in the same key. For example, if a tune is in the Key of C, it must be formed of the letters "C, D, E, F, G, A, B, C;—" if a tune is in the Key of E, it must be formed of the letters "E, F sharp, G sharp, A, B, C sharp, D sharp, E;—" if a tune is in the Key of F, it must be formed of the letters "F, G, A, B flat, C, D, E, F;— and so on.

As sounds *can* be a Half Step distant from each other, a sound can be produced which is half way between those sounds of the Scale that are a Step distant from each other. Such sounds are called INTERMEDIATE SOUNDS. A tune can have Intermediate Sounds in it which are letters that do not belong in the key the tune is written in, but all of its other sounds must be the letters

which form the key it is written in. For example, if a tune in the Key of C has "F sharp" in it, the "F sharp" is an Intermediate Sound; it is not a letter that belongs in the Key of C. If a tune in the Key of E has "G natural" in it, the "G natural" is an Intermediate Sound; it is not a letter which belongs in the Key of E. If a tune in the Key of F has a "B natural" in it, the "B natural" is an Intermediate Sound. It is not a letter that belongs in the Key of F. And so on. So every letter in a tune which is not one of the letters that form the key the tune is written in, is an Intermediate Tone.

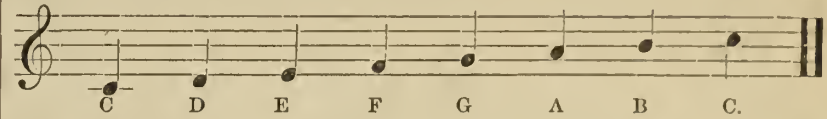


The foregoing example is in the Key of E. Consequently all of the letters in it must be "E, F sharp, G sharp, A, B, C sharp, D sharp, E." It would require much labor to write and print as many accidental sharps as it would be necessary to write and print, in order to write and print a long piece in the Key of E. In order to avoid so much labor, the plan is adopted of placing the sharps or flats which are required for the letters that form a key, on the lines and spaces which are named after those letters, at the beginning of the tune, next to the clef, and not writing them next to the notes. These sharps or flats, thus placed at the beginning of a tune, are said to form a SIGNATURE, and the sharps or flats in a signature denote that every letter in the tune which is one of the letters that is made sharp or flat in the Signature, must be played sharp or flat, without any accidental being printed before the note that denotes it.



The notes in the foregoing example denote the same letters that the notes in the example before it do, only in this example, "F, C, G, and D," are made sharp in the Signature, while in the example before it, they were made sharp by accidentals. The Signature of the foregoing example is said to be "Four Sharps." These sharps are on the third space, the fourth line, the fifth line, and the space above. The alphabetical names of these lines and spaces are "C, D, F, and G." Consequently the sharps in the signature denote that every "C, D, F and G," in the tune must be played sharp. All other Sig-

natures denote that whatever letters are made sharp or flat in the Signature, must be played sharp or flat in the whole tune.



The foregoing example exhibits the letters that form the Key of C. The letters which compose the Key of C are all natural letters. There are no sharp or flat letters in this key. If a tune in the Key of C has a sharp or a flat letter in it, that letter denotes an Intermediate Sound. As no sharp or flat letter belongs in the Key of C, there are no sharps or flats in the Signature of a tune that is in the Key of C. It ought to be said that the Signature of the Key of C is "nothing," because there is nothing in its Signature. But it is the custom to say that the Signature of the Key of C is "natural." A "natural" Signature, therefore, means a Signature that has no sharps or flats in it. Whenever a tune has such a Signature, it is in the Key of C.

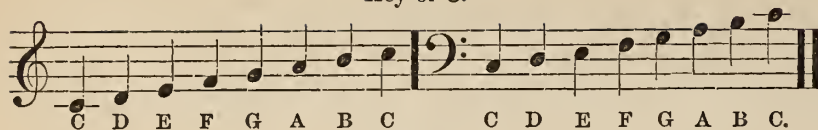
As the Key of C is the only key that can be learned without learning anything about sharps or flats, it is always the first key that those who study music become familiar with.

It happens that whenever a key commences on the fifth letter of any key, it will have one more sharp in its Signature than that key has. The Key of C has nothing in its signature. The fifth letter from C is G. So the Key of G has One sharp in its signature. The fifth letter from G is D, so the Key of D has Two sharps in its signature. The fifth letter from D is A, so the Key of A has Three sharps in its signature. The fifth letter from A, is E. So the Key of E has Four sharps in its Signature. And so on.

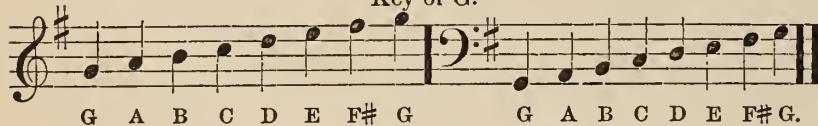
It happens that whenever a key commences on the fourth letter of any key, it will have one more flat in its signature than that key had. The fourth letter from C is F. So the Key of F has One Flat in its signature. The fourth letter in the Key of F is B flat. So the Key of B flat has Two Flats in its signature. The fourth letter in the Key of B flat is E flat. So the Key of E flat has Three Flats in its signature. The fourth letter in the Key of E flat is A flat. So the Key of A flat has Four Flats in its signature, And so on.

The following examples exhibit the letters which form each of these keys, with the signatures of these keys.

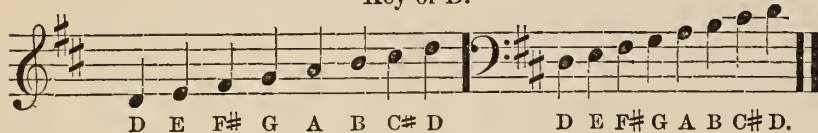
Key of C.



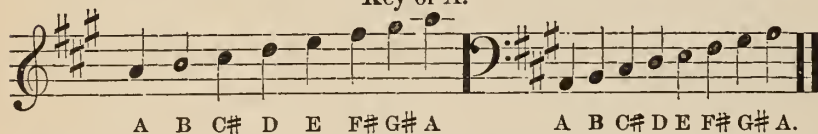
Key of G.



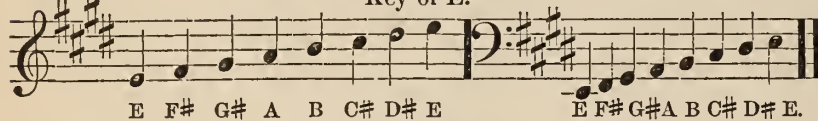
Key of D.



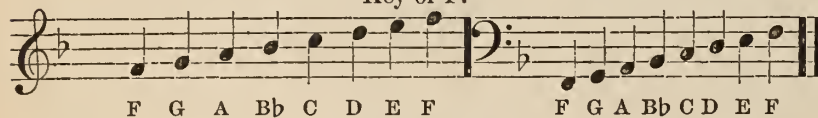
Key of A.



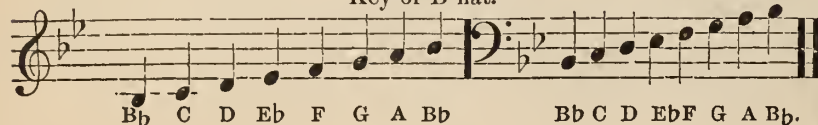
Key of E.



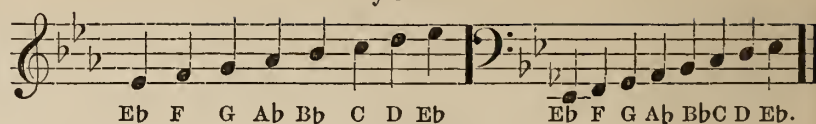
Key of F.



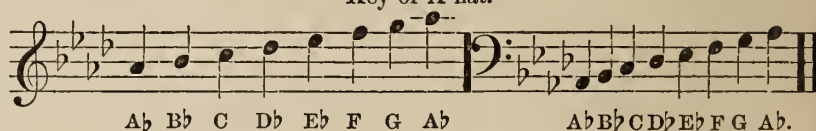
Key of B flat.



Key of E flat.



Key of A flat.



Of course, signatures of five, six, or any greater number of sharps can be made, by continuing to commence a key on every fifth letter. Signatures of five, six, or any greater number of flats can also be made, by continuing to commence a key on every fourth letter.

When the signature is One sharp, F sharp is always the letter which the signature denotes. Whenever there is more than One sharp in a Signature, the first one is always F sharp.

When the signature is Two sharps, F sharp and C sharp are always the letters which the signature denotes. Whenever there are more than Two sharps in a signature, the first two are always F sharp and C sharp.

When the signature is Three sharps, F sharp, C sharp, and G sharp, are always the letters which the signature denotes, whenever there are more than Three sharps in a signature, the first three are always F sharp, C sharp, and G sharp.

When the signature is Four sharps, F sharp, C sharp, G sharp, and D sharp are always the letters which the signature denotes, whenever there are more than Four sharps in a signature, the first four are always F sharp, C sharp, G sharp, and D sharp.

When the signature is One Flat, B flat is always the letter which the signature denotes. Whenever there is more than One Flat in a signature, the first one is always B flat.

When the signature is Two Flats, B flat and E flat are always the letters which the signature denotes. Whenever there are more than two Flats in a signature, the first two are always B flat and E flat.

When the signature is Three Flats, B flat, E flat and A flat are always the letters which the signature denotes. Whenever there are more than three letters in a signature, the first three are always B flat, E flat and A flat.

When the signature is Four Flats, B flat, E flat, A flat and D flat are always the letters which the signature denotes. A good way to remember what letters form the signature when there are flats in it, is to remember the word that these four letters spell.

When the signature is One sharp, the sharp is always placed on the fifth line of the Treble staff, and on the fourth line of the Bass staff, because the alphabetical name of those lines is F.

When the signature is Two sharps, the sharps are always on the fifth line and third space of the Treble staff, and on the fourth line and second space of the Base Staff, because the alphabetical names of those lines and spaces are F and C.

When the signature is Three sharps, the sharps are always on the fifth line, the third space, and the space above of the Treble staff, and on the fourth line, and the second and fourth spaces of the Base staff, because the alphabetical names of those lines and spaces are F, C, and G.

When the signature is Four sharps, the sharps are always on the fifth and fourth lines, and the third space and space above of the Treble staff, and on the fourth and third lines, and the second and fourth spaces of the Base staff, because the alphabetical names of those lines and spaces are F, C, G, and D.

When the signature is One Flat, the flat is always placed on the third line of the Treble staff, and on the second line of the Base staff, because the alphabetical names of those lines is B.

When the signature is Two Flats, the flats are always on the third line and fourth space of the Treble Staff, and on the second line and third space of the Base staff, because the alphabetical names of those lines and spaces are B and E.

When the signature is Three Flats, the flats are always on the third line and the fourth and second spaces of the Treble staff, and on the second line, and the first and third spaces of the Bass staff, because the alphabetical names of those lines and spaces are B, E, and A.

When the signature is Four Flats, the flats are always on the third and fourth lines and the fourth and second spaces of the Treble staff, and the second and third lines and third and first spaces of the Base staff, because the alphabetical names of those lines and spaces are B, E, A, and D.

When a player cannot remember the letters which the signature requires him to play sharp or flat, he can always tell, by noticing which lines and spaces the sharps and flats in the signature are on.

Experienced players often name the keys after the signatures, and talk about the "Key of one sharp," the "Key of three sharps," the "Key of two

flats,"— and so on. When they name the keys in that way, they call the "Key of C," "the Natural key." That does not mean, however, that that key is any more natural than the other keys, but merely that its signature is natural.

QUESTIONS. How are tunes formed? How many sounds does it require to produce all of the distances which can be made between musical sounds? What is that series of sounds called? What does that word mean? When people talk about the distances between sounds what kind of language do they employ? What is the smallest distance that musical sounds can be from each other? How much larger is the next distance? What is it called? What are the names of the sounds of the scale? What is the distance from one to two? Two to three? Three to four? Four to five? Five to six? Six to seven? Seven to eight? What is the scale really? Why is it the custom to call it a series of eight sounds? What distance from each other are the two sounds which two white keys next to each other on the keyboard, that have no black key between them, produce? Two white keys next to each other that have a black key between them? On what letter can a scale commence? What letters will form the scale? Whatever letter a scale commences on, how must the other letters be arranged? On what letter can the scale commence and have all of the letters white keys? If it commences on any other letter, what kinds of keys have to be played? If the scale does not commence on C, why do some black keys have to be played? What distance from the sounds which the white keys on each side of it produce, is the sound that a black key produces? What is meant by the key-note? What letters form a key? What letter is each key named after? What are the sounds called that come between the sounds of the scale? Which sounds of the scale can have intermediate sounds between them? Which cannot? Why? What letters must a tune be composed of? If there are letters in a tune which do not belong in the key the tune is in, what sounds do those letters denote? Is it customary to write the sharps and flats which denote the black keys that have to be played in order to play the scale in other keys than the key of C, as accidentals? How is it customary to write them? What is the signature of the key learners always become familiar with first? What key is it? What letters form it? When the signature is one sharp what is the key? What letter is sharp? Where is this sharp placed in the signature of the Treble Staff? Of the Base Staff? If there is more than one sharp in a signature what letter is always one of them? What letters form the key of G? When the signature is two sharps what is the key? What letters are sharp? Where are these sharps placed in the signature of the Treble Staff? Of the Base Staff? If there are more than two letters in a signature, what letters are always two of them? What letters form the key of D? When the signature is three sharps what is the key? Where are these sharps placed in the signature of the Treble Staff? Of the Base Staff? If there are more than three letters in a signature, what letters are always three of them? What letters form the key of A? When the signature is four sharps what is the key? Where are these sharps placed in the signature of the Treble Staff? Of the Base Staff? If there are more than four letters in a signature, what letters are always four of them? What letters form the key of E? When the signature is one flat, what is the key? Where is this flat placed in the signature of the Treble Staff? Of the Base Staff? If there is more than one flat

in a signature, what letter is always one of them? What letters form the key of F? When the signature is two flats, what is the key? Where are these flats placed in the signature of the Treble Staff? Of the Base Staff? If there are more than two flats in a signature, what letters are always two of them? What letters form the key of B flat? When the signature is three flats, what is the key? Where are these flats placed in the signature of the Treble Staff? Of the Base Staff? If there are more than three flats in the signature, what letters are always three of them? What letters form the key of E flat? When the signature is four flats, what is the key? Where are these flats placed in the signature of the Treble Staff? Of the Base Staff? What word do the four letters which are flat in the signature spell? If there are more than four flats in a signature, what letters are always four of them? What letters form the key of A flat? How can signatures of more than four sharps or flats be made? If a player does not remember what letters are sharp or flat in a signature, how can he always tell? What key is the key of one sharp? The key of two sharps? The key of three sharps? The key of four sharps? The natural key? The key of one flat? The key of two flats? The key of three flats? The key of four flats?

CHAPTER XVI.

Both Hands.

Learners who have practiced the tunes in the foregoing chapters enough to play them as those chapters require them to be played, can now play the keys which the notes denote, readily and easily, when they use one hand at

a time. The next thing for them to do is to acquire the ability to play the keys which the notes denote, playing both hands at once.

EXERCISE. Require the learners to play the following tunes, playing the notes on the Treble Staff with the right hand, the notes on the Base Staff with the left hand, and playing both at once. Require them to make the notes of the right length by mentally comparing them with quarter notes. Do not allow them to count time, but require them to make the sounds of the right length by using the **FIRST WAY OF MEASURING MUSICAL SOUNDS**. If convenient, let some one sing each tune, after the learners have got it fully learned, and require the learners to practice each tune until they can play it so well that some one can sing it while they play it.

Let the learners, also, learn to play the tunes which have words set to them, on pages 21, 22, 23, 24 and 25 of the Church Music part of this book, playing them in the same way that they are required to play the following tunes.

NOTE. The design of the part of this book in which the pages are headed "The Keyboard," is to impart to learners the ability to instantly place their fingers upon whatever keys the notes they are playing denote. This is the last chapter in this department of the book, and learners should practice the tunes of this chapter until they feel sure that they have accomplished the object which this "Keyboard Department" of the book is designed to accomplish.

Bowman.

This is the word of truth and love, Sent to the nations from a - bove; Je - ho-vah here resolves to show What his Almighty grace can do.

THE KEYBOARD.
The Nightingale.

35

Musical notation for 'The Nightingale' in treble and bass clefs. The melody is in treble clef with a key signature of one flat (B-flat). The bass line is in bass clef. Fingerings are indicated by numbers 1-4. Rehearsal marks (X) are placed above the treble staff at measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 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2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 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3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211, 4213, 4215, 4217, 4219, 4221, 4223, 4225, 4227, 4229, 4231, 4233, 4235, 4237, 4239, 4241, 4243, 42

THE KEYBOARD.
God Speed the Right.

2 4 2 1 4 2 X 1 2 4 3 2 1 4 3 2 1 X 1 2 X 4 3 2 1 X 1 2

Now to heav'n our pray'rs ascending, God speed the right! } Be their zeal in heav'n re-cord-ed, With suc-cess in heav'n re-ward-ed, God speed the right!
In a no-ble cause contending, God speed the right! }

1 3 4 1 X 1 4

2 3 4 2 3 4 2 1 X 1 X 1 2 1 2 3 4 3 2 1 X 1 2 1 X

Sweet Afton.

Flow gent-ly Sweet Af-ton, a-mong thy green braes, Flow gent-ly, I'll sing thee a song in thy praise!

1 4 3 4 1 3 X 3 X

1 2 3 X 1 2 4 2 3 2 1 2 4 3 2 1 2 X 1 2 3 4 X 4 3 2 1 X

My Ma-ry's a-sleep by thy mur-mur-ing stream, Flow gent-ly, sweet Af-ton, dis-turb not her dream.

3 X 3 1 4 1 4 2 X 4

X 1 3 3 4 3 2 1 X 2 3 X 4 2 X 1 3 3 4 3 2 1 X 2 3 X 3

Goldo's Blue Sea.

How blithe-ly the ech-oes o'er Gol-do's blue sea, In-clin-ing on breez-es are waft-ed to me;

1 4 1 4 1

Goldo's Blue Sea. Concluded.

How glis - ten the mountains, with gems on their brow! Re - flect - ing the west in its beau - ti - ful glow.

This musical score is for a piece titled 'Goldo's Blue Sea. Concluded.' It is written for a keyboard instrument in G major (one sharp) and 4/4 time. The melody is on the treble clef and the bass line is on the bass clef. The piece consists of 16 measures. Fingerings are indicated by numbers 1-4 above notes. Ornaments, marked with an 'X', are placed above the first note of measures 1, 3, 5, 7, 9, 11, 13, 15, and 16. The lyrics are: 'How glis - ten the mountains, with gems on their brow! Re - flect - ing the west in its beau - ti - ful glow.'

What Fairy-like Music.

What fair - y like mu - sic steals o - ver the sea! En - tranc - ing the sens - es, with charmed mel - o - dy?

'Tis the voice of the mer - maid that floats o'er the main, As she min - gles her song with the gon - do - lier's strain.

This musical score is for a piece titled 'What Fairy-like Music.' It is written for a keyboard instrument in G major (one sharp) and 4/4 time. The melody is on the treble clef and the bass line is on the bass clef. The piece consists of 16 measures. Fingerings are indicated by numbers 1-4 above notes. Ornaments, marked with an 'X', are placed above the first note of measures 1, 3, 5, 7, 9, 11, 13, 15, and 16. The lyrics are: 'What fair - y like mu - sic steals o - ver the sea! En - tranc - ing the sens - es, with charmed mel - o - dy? 'Tis the voice of the mer - maid that floats o'er the main, As she min - gles her song with the gon - do - lier's strain.'

The Cottage.

In the cot - tage where we dwell, We have led a peaceful life; Ours are joys which none can tell. Who en - gage in anx - ious strife.

This musical score is for a piece titled 'The Cottage.' It is written for a keyboard instrument in G major (one sharp) and 4/4 time. The melody is on the treble clef and the bass line is on the bass clef. The piece consists of 16 measures. Fingerings are indicated by numbers 1-4 above notes. Ornaments, marked with an 'X', are placed above the first note of measures 1, 3, 5, 7, 9, 11, 13, 15, and 16. The lyrics are: 'In the cot - tage where we dwell, We have led a peaceful life; Ours are joys which none can tell. Who en - gage in anx - ious strife.'

The Cottage. Concluded.

Tho' but low-ly be our state, Yet con-tent-ed with our lot, We ea-vy not the proud and great, Hap-py in our hum-ble cot.

3 2 1 2 3 2 1 3 2 1 X 2 1 X 1 X 1 2 3 X 1 2 3 4 2 X 1 2

3 X 1 2 X 1 4 X 1 2 4 X 1 4 2 1 X

Warfare of the Lord.

Let eve-ry Chris-tian sol-dier, Gird on his ar-mor bright, Lift up, lift up the stan-dard, March on in ranks of light.

X 1 2 3 X 4 3 4 3 2 3 2 1 X 1 2 3 X 4 3 4 3 2 3 2 1 X

1 4 X 4 X 3 1 X 3 1 4 X 4 X 3 1 X

4 3 2 4 3 2 1 X 1 2 3 4 3 3 4 3 2 2 1 X 12 X 1 3 2 X 3 1 X

X 3 2 4 3 X 3 X 4 X 4 3 4 3 2 1 X 1 4 1 3 X

Fairies Dance.

Ha! ha! bright and fair, we see the love-ly morn-ing star, Ha! ha! swift-ly fly, the bright and sun-ny hours are nigh.

4 1 2 3 4 2 1 3 2 1 2 X 4 1 2 3 4 2 1 3 2 X 2 X

4 1 4 1 4 X 3 2 X

Fine.

Fairies Dance. Concluded.

× 2 4 3 3 × 2 1 × 1 4 2 2 × 2 4 3 2 × 2 3 4 × 4 2 2 1 *D.C.*

Dancing, dancing, never tire, but not at home if you in-quire, Hid from prying mor-tal eye, we fro-lie as the night goes by.

8 4

Wildwood Birds.

3 4 3 2 3 2 1 × 2 1 × 1

{ Forth a-way, the wild-wood birds, their evening lays are sing-ing, Forth a-way, the fish at play, a-bove the waves are springing.
 { Forth a-way, the har-vest moon, a-bove the hills as-cend-ing, Tips with sil-ver eve-ry tree, new forms of beau-ty blend-ing.

1 3 1 2 3 2 1 3 2 3 1 2 3 1 2 3 1 2 3 *D.C.*

On the rip-pling wa-ter, thus we're gent-ly glid-ing, Now in for-est shad-ow, now in light a-bid-ing.

3 X 3 X

The Greenwood Tree.

× 1 2 × 4 3 2 3 2 1 × 4 2 × 1 2 × 4 3 2 1 2 3 4 2

All by the shady greenwood tree, The mer-ry, mer-ry arch-ers roam! Jo-vial and bold, and ev-er free, They tread their woodland home.

1 4 1 X 4

The Greenwood Tree. Concluded.

1 2 4 3 1 2 3 4 1 2 4 3 2 1 X 3 4

Rov-ing beneath the moon's soft light, Or in the thick embow'ring shade, List'ning the tale with dear delight, Of a wandering syl-van maid.

2 X 1 2 X 4 3 2 1 2 1 2 3 4 2 X 2 X 2 X 4 2 1 X 3 1 X

All by the shady greenwood tree, The mer-ry, mer-ry archers roam! Jov-ial and bold, and ev-er free, They tread their woodland home.

1 X 3 1 4 X 3 X

Rest for the Weary.

1 2 3 X 1 X 3 1 2 3 2 1 X 2 1 2 3 X 1 X 3 2 3 4 2 4

In the Christian's home of glory, There remains a land of rest, There my Saviour's gone before me, To ful - fil my soul's request.

2 3 X 4 1 X 2 4 1 4 4 1

1 2 3 4 X 3 1 2 3 2 1 3 1 X 1 X 2 4 3

There is rest for the wea - ry, There is rest for the wea - ry, There is rest for the wea - ry, There is rest for you,

4 1 4 1 X 3 1 4 1

Rest for the Weary. Concluded.

On the oth - er side of Jor - dan, In the sweet fields of E - den, Where the tree of life is blooming, There is rest for you.

The score consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains a melody with various fingerings (1, 2, 3) and rests marked with 'X'. The bass staff has a key signature of one sharp (F#) and a common time signature, with fingerings (3, 4, 2, 1, 4, 4, 1, 3, 1, 4) and rests marked with 'X'.

A Rosy Crown.

A ro - sy crown we twine for thee, Of Flo - ra's rich - est treas - ure, We lead thee forth to dance and glee,

To mirth and youthful pleas - ure, Take, O take the ro - sy, the ro - sy crown! Take, O take the ro - sy, the ro - sy crown.

The score consists of two staves. The treble staff has a key signature of one flat (Bb) and a common time signature. It contains a melody with various fingerings (2, 1, 2, 3, 4) and rests marked with 'X'. The bass staff has a key signature of one flat (Bb) and a common time signature, with fingerings (3, 3, 3, 3, 3) and rests marked with 'X'.

FINGER EXERCISES.

The fingers are so constructed that they cannot acquire skill in doing a thing dexterously and deftly, in any other way than by practicing doing the thing, over and over, until they *can* do it. No one can tell how many times the fingers must practice a thing, over and over, before they will acquire the ability to do it skillfully and dexterously. All that anyone knows about it, is that they *must* keep practicing the thing, over and over, until they *have* acquired this ability.

In playing instrumental music, the fingers have to make many peculiar movements. They cannot acquire the ability to make any one of these movements in any other way than by practicing the movement, over and over, a thousand times,—or times enough to cause the fingers to play the movement with great ease and facility. As no one would enjoy playing a piece of instrumental music, if, every time he came to one of these peculiar movements, he had to stop and practice the movement over, a thousand times, before his fingers would be able to play it,—it has always been customary to make these movements into separate exercises,—to place these exercises together,—and to make the study of them a separate department of an instruction book. Each of such exercises, denotes a peculiar movement which the fingers are obliged to make in order to play a peculiar succession of notes. Every piece of instrumental music contains some such peculiar movement. By practicing such exercises, as a separate branch of study, whenever a player comes across one of these peculiar movements in a piece he is playing, his fingers will be able to play it at once, instead, of being obliged to practice it over a thousand times, or until they acquire the ability to play it.

Such exercises are called **FINGER EXERCISES**.

Every Finger Exercise must be practiced until the learners can play the succession of notes that form it, with the utmost ease and facility. It is not probable that anyone's fingers will acquire such skill in playing any Finger Exercise without practicing it, over and over, not less than a thousand times. It is not expected, however, that learners will practice one, so many times, all at once,—but that they will practice it some every day, and day after day,—not ceasing to regularly practice it, until the fingers have fully acquired the power to play such a succession of notes as that which forms the Exercise, with the

greatest ease and facility. Learners will require much patience to practice a Finger Exercise sufficiently, but they must bear in mind that their fingers have no skill in doing anything which they did not acquire in this same way; for the mechanism of the fingers is such that they *cannot* acquire skill in doing anything, in any other way than by practicing doing the thing, over and over, until they *have* acquired skill in doing it, just as they have to practise these Finger Exercises. If the learner's fingers have skill in writing, knitting, or in doing anything else, they have acquired that skill in the same way that they are required to acquire skill in playing Finger Exercises. So the fingers do not have to do any differently to acquire skill in playing the organ, than they have had to do to acquire skill in doing everything else which they have become skillful in doing.

Every Finger Exercise in this book is made to be played, over and over, many times, without any stop. As soon as the last note is played, the player must begin again, and not allow any more time to elapse between the last note and the first note of the exercise than elapses between any two of the other notes in it.

Whenever learners practice one of the Finger Exercises in this book, they should play it, over and over, without any stop on its last note, not less than twenty times. It is no matter how many more times they play it. The more the better. But under no circumstances should they ever practice a Finger Exercise less than twenty times in succession.

The best way for learners to practice Finger Exercises, is to devote a regular time every day to their practice, during the whole time that they are studying an instruction book. This should not be less than fifteen minutes a day. An hour a day would be better.

Movement of the Fingers.

To become good players, learners will have to train their fingers to "habits" of making such movements as fingers have to make in order to play the different passages which form a piece. It is expected that they will form these habits while they are practicing Finger Exercises. That is, it is expected that players will always move the hand and the fingers when they are

playing, in the way that they form the habit of moving them while they are practicing Finger Exercises. It is, therefore, very important that the habit of moving them correctly, should be carefully formed, while learners are practicing Finger Exercises,—for it is very difficult to change a habit of moving the hand and fingers, after it is once formed.

Hands are not all of the same shape. When learners are studying this book with a teacher, the teacher will show them the best way to move such fingers as they have. Those who study it without a teacher can observe the following directions.

Push down the keys with the ends of the fingers and the side of the thumb. Do all of the pushing down of the keys by a motion of the fingers made from the knuckle joint, without any motion of any other part of the hand. Hold the hand in an easy and natural position that will best enable the fingers to push down the keys in this way. Hold the hand so that the ends of the fingers will touch the white keys, when they push them down, just in front of the black keys, and so that the fingers can push down the black keys without any motion of the hand towards the black keys.

. Positions of the Hand.

It is customary to classify Finger Exercises, so that they will train the hand to use the fingers in the following ways :

THE NATURAL POSITION.

THE CONTRACTED POSITION.

CROSSING THE FINGERS.

THE EXTENDED POSITION.

SUBSTITUTING FINGERS.

SUSTAINING SOUNDS.

Those Finger Exercises in this book that are printed on Treble Staves, are to be practiced with the right hand. Those that are printed on Base Staves, are to be practiced with the left hand.

In this book a Finger Exercise for the left hand is placed next to an exercise for the right hand, which is exactly like it, so that if a teacher wishes learners to practice Finger Exercises with both hands at once, they can do so. Learners who study this book without a teacher, are advised to practice Finger Exercises with one hand at a time, being careful to practice as much with one hand as they do with the other.

The Natural Position.

Finger Exercises Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 and 12, must be practiced with the hand in its Natural Position. In this position the five fingers will be over five keys that are next to each other, and each key must be played with the finger that is over it. In these twelve Finger Exercises the hand will be over the letters "C, D, E, F, G." So with the right hand, C must be played with the thumb, D with the first finger, E with the second finger, F with the third finger, and G with the fourth finger;—and with the left hand, C will be played with the fourth finger, D with the third finger, E with the second finger, F with the first finger, and G with the thumb.

Learners must bear in mind that always when the hand plays a passage in the Natural Position, the hand must be held so that the five fingers will be over five adjoining keys, and that each key must be played by the finger that is then over it. This compels the hand to use each of the five fingers equally. The hand will not wish to do this, but will want to do most of the playing with the first and second fingers and the thumb. But no one can become a good player unless he can play with the third and fourth fingers as well as with the others, and compelling the hand to play each key with the finger that is over it when the hand is in its Natural Position, gradually makes the fingers alike in their ability to push down the keys.

In Exercises Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12, the sounds must be made of exactly equal length, and no more time must be allowed to elapse between the last and the first notes of each exercise, than elapses between any two other notes in it. The Exercises should not be played any faster than the sounds can be made of exactly equal length, but learners should practice them faster and faster, as they become more and more familiar with them. They should not discontinue the practice of any Finger Exercises until they can play them as fast as it is possible for fingers to move, and yet play them perfectly equal, and with great ease and facility.

Learners should confine themselves to the practice of the Finger Exercises which require the hand to be in its Natural Position until they are somewhat familiar with them. They should then add the practice of the next set of Finger Exercises, but still continue to practice those that require the Natural Position of the hand, every day, until they become so skillful in playing them, that it is evident that they do not need to practice them any longer. Every succeeding set of Finger Exercises should be treated in the same way.

The Contracted Position.

Players gradually form the habit of holding the hand over the keys in its Natural Position, and always playing each key with the finger which is over it when the hand is in its Natural Position.

If the fingers have to play a passage in which all of the notes cannot be played with the hand in its Natural Position, but can be played by playing some of the notes with the hand in its Natural Position, and then pressing the fingers together and again expanding them into the Natural Position, the hand is said to play the passage by using a Contracted Position.

When the hand is to use a Contracted Position of the fingers in order to play a passage, it must be managed in the following manner. First,—all of the notes that can be played with the hand in its Natural Position, must be played. Second,—the fingers must be contracted, so as to bring the required finger over the key it is to play. Third,—the hand must then be expanded into the Natural Position again. Every key must be played with the finger that is over it, when the hand is in the Natural Position.

Finger Exercises Nos. 13, 14, 15, 16, 17, and 18, must be practiced, using a Contracted Position of the hand.

NOTE FOR THE TEACHER. The finger marks in this book are printed upon the principle that it is desirable that learners should acquire the ability to place the right finger on the key, without having to rely upon having a finger mark written to the note. So a finger mark is only printed where the hand has to change its position, and learners are expected to play all of the other keys with the fingers which are over them when the hand is in its natural position. If the teacher thinks it better for learners to have a finger mark written to every note, they can easily be written with a pencil.

Crossing the Fingers.

When a passage has to be played which cannot be played by a Natural or a Contracted Position of the hand, the fingers have to cross each other.

All crossing of the fingers must be made by the thumb passing under the fingers, or the fingers passing over the thumb.

All crossing of the fingers must be made by the thumb passing under the first, second, or third fingers,—or by the first, second, or third fingers passing over the thumb. The thumb must not pass under the fourth finger. The fourth finger must not pass over the thumb.

When the fingers cross each other, no break in the time must be made, but the sounds must succeed each other just as regularly when a crossing of the fingers is made, as they are when the hand plays in its Natural Position.

The great object which learners must aim at, when they practice Finger Exercises that require the fingers to cross each other, is to produce all of the sounds which they play, with such exact regularity, that no one can tell when their fingers cross.

When one key is played at a time, the thumb must not be placed upon a black key.

When one key is played at a time, the little finger must not be placed upon a black key, unless placing it on a black key will save the hand the necessity of changing its position.

Crossing the First Finger.

Finger Exercises Nos. 19, 20, 21, 22, 23, and 24, require the thumb to cross the first finger, or the first finger to cross the thumb. They must be played with such perfect regularity, that no one can tell where the fingers cross each other.

Crossing the Second Finger.

Passages which require a number of keys that are next to each other on the keyboard to be played, are called **RUNNING PASSAGES**.

The most convenient way to cross the fingers is to cross the thumb under the second finger, or the second finger over the thumb. Players usually make all crossings with the second finger if they can finger the passage in that way,—only using the crossing of the first or third fingers, when the passage cannot be played by crossing the second finger.

The scale forms the whole, or a part, of most Running Passages. The first three sounds of the scale must be played with the thumb and first and second fingers. Then the thumb must pass under the second finger, and the other five sounds must be played with the hand in its Natural Position. This is called the **NATURAL FINGERING OF THE SCALE**. So the Natural Fingering of the Scale is "X, 1, 2, X, 1, 2, 3, 4." Of course when the scale is played descending, this Natural Fingering is the same, backwards.

The scale must be played with this "Natural Fingering of the Scale," in every key, where the black keys do not compel the player to employ some other order of the fingers.

As the scale, or a part of it, forms most Running Passages, and as the crossing of the second finger is the crossing which is most frequently employed, the practice of the scale is considered the best kind of practice for acquiring facility in crossing the second finger.

Finger Exercises Nos. 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36, require learners to practice the scale in all of the keys in which it can be played with the "Natural Fingering of the Scale." These "Scale Exercises" require the first sound ascending, and the first sound descending, to be made twice as long as the other sounds. While practicing this set of Finger Exercises, learners must endeavor to acquire great skill in crossing the second finger, and in playing the scale with its Natural Fingering. The finger marks are printed to Nos. 25 and 26,—but all the other exercises in this set are to be fingered in the same way,—which is the way all scales must be fingered, unless they are in a key where the black keys will not allow them to be fingered with the Natural Fingering.

Crossing the Third Finger.

Running Passages frequently consist of the scale and one note more. As such a passage has to be played by crossing the third finger, it makes the best Finger Exercise for the practice of crossing the third finger which can be written.

Finger Exercises Nos. 37, 38, 39, 40, 41, 42, 43, 44, 45, and 46, are exercises which consist of the scale and one sound more. Such a passage cannot be played in any other way than by crossing the third finger, unless more than one crossing of fingers is made, and it is not considered right to cross fingers to play a passage, if there is any good way to play the passage without crossing the fingers. So it can be said that a Running Passage which consists of the scale and one sound more cannot be played in any other way than by crossing the Third Finger. No. 37 and No. 38, have the finger marks printed to them, but all of the other exercises in this set are to be fingered in the same way. In No. 45, the little finger is required to play a black key, because a crossing of the fingers cannot be avoided unless it does.

The Extended Position.

When the sounds which form such chords as are explained in the Church Music part of this book, have to be played one after the other, the hand has to be expanded, and each key has to be played with the fingers which is then over it. This is called placing the hand in an "Extended Position."

Finger Exercises Nos. 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, and 58, require to be practiced with the hand in an Extended Position. The fingers which must be used are printed to the first group of notes in each exercise. The other groups of notes must be played with the same fingers.

When all of the notes of an Extended Position can be played without changing the position of the hand, if the thumb is placed on a black key, which otherwise could not be, the thumb is allowed to be placed on a black key. So in Exercises 53, 57, and 58, the thumb is required to be placed on a black key.

Substituting Fingers.

When the same key has to be played two or more times in succession, it is considered better to play them with different fingers. This kind of fingering is called "Substituting the Fingers." Finger Exercises Nos. 59, 60, 61, 62, 63, 64, 65, 66, 67, and 68, require to be played with Substituted Fingering, as the finger marks printed to the notes denote.

Thirds.

Finger Exercises Nos. 69, 70, 71, 72, 73, 74, 75, and 76, require the keys which are a third from each other, to be played while the hand is held in its Natural Position. Each key must be played with the finger that is over it, when the hand is in the Natural Position.

The Scales.

The Finger Exercises from Nos. 77 to No. 101, require learners to practice two scales, one over the other. The Natural Fingering of two scales requires the thumb to cross the second finger and then the third finger, as is denoted by the finger marks in Nos. 77 and 78. When the third finger is crossed the hand comes into the same position that it was in when it commenced the first scale. All of the exercises in this set which have no finger marks to them, are to be fingered like Nos. 77 and 78. In all of the scales, the hand is brought into such a position when the fingers cross each other, that the fingering of the upper scale is the same as the fingering of the lower scale. The exercises of this set of scales are designed to be played with every sound made of exactly equal length. Learners should learn each of the scales of this set by heart, and not be obliged to look at the notes while practicing it.

Arpeggios.

When the sounds which form such chords as those that are explained in the Church Music part of this book, are played one after the other, (as they are in the Extended Position Finger Exercise,) they are said to be played "in Arpeggio." (Pronounced "ar-ped-jo.") When two chords have to be played in Arpeggio, one over or under the other, the fingers have to cross each other.

Finger Exercises Nos. 102 to 119, contain the three positions of such **SONS** as are explained in the Church Music part of this book, to be played in Arpeggio, and the fingers have to cross each other, as the finger marks denote.

Broken Arpeggio.

When the sounds which form an Arpeggio are played in an irregular order, they are said to form a Broken Arpeggio. Finger Exercises Nos. 121, 122, 123, 124, and 125, are exercises in Broken Arpeggio.

The Scale in Thirds.

The scale, or parts of the scale, sometimes has to be played in thirds. Finger Exercises Nos. 126 and 127, show how such thirds are usually fingered.

One of the laws of fingering is, that the same finger must not play two keys in succession, unless the player is playing so many keys at once, that he cannot easily avoid it. Notwithstanding this rule, successions of thirds are sometimes played with the same finger, as in Exercises Nos. 128 and 129. It is considered better, however, to always finger successions of thirds as they are fingered in Exercises Nos. 126 and 127.

Octaves.

Octaves are usually played with the thumb and fourth finger, as they are marked to be played in Exercises Nos. 130 and 131. When it is desirable to play a succession of Octaves smoothly, they should be fingered as they are marked in Exercises Nos. 132 and 133.

Chromatic Scale.

When the scale with all of its intermediate sounds is printed in one succession of notes, it is called the **CHROMATIC SCALE**. It is the custom to print

the intermediate sounds with sharps in the ascending scale, and with flats in the descending scale. The Chromatic Scale is fingered as the finger marks in Finger Exercises Nos. 134 and 135 denote.

Trills.

A Trill is made by the rapid alternation of **two** keys which are next to each other. Finger Exercises Nos. 136 and 137 are designed to train the fingers to make such a rapid alternation. The two keys that are denoted by the notes, should be practiced, slowly at first, and then faster and faster, as the fingers acquire the ability to do it, until they can be played with great rapidity.

Sustained Notes.

In organ music it is often necessary to hold down one key, sustaining a long sound, while the other fingers play other keys. Finger Exercises Nos. 138, 139, 140, 141, 142, 143, 144, 145, 146, and 147, require the fingers to sustain one note while they play others, holding the hand in its Natural Position, and playing each key with the finger that is over it. Exercise No. 149, requires one key to be sustained, while the fingers play others, in an Extended Position.

Substituting without Playing.

In order to play chords very smoothly, it is often necessary to change the fingers upon keys while the keys are firmly held down. Finger Exercise No. 150, requires learners to change the fingers in this way, as the finger marks denote. Exercise No. 151, must be played with the left hand alone. It shows how to play octaves smoothly. In order to play octaves smoothly, one of the keys of the octave has to be released, while the other is held firmly down. So, in Exercise No. 151, the upper staff contains the upper note of the octave and the bottom staff the lower note, while each rest, shows **which** key that plays the octave must be released.

The Natural Position.

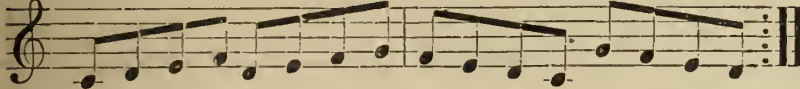
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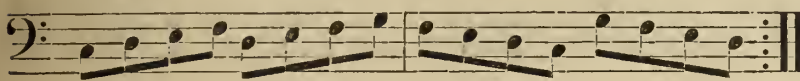
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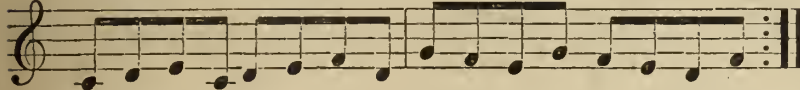
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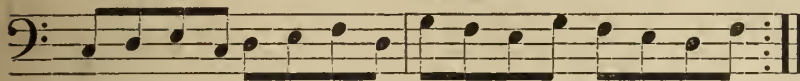
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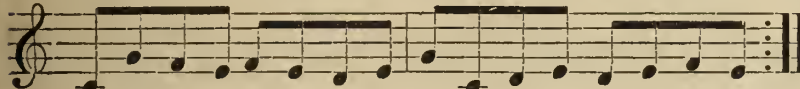
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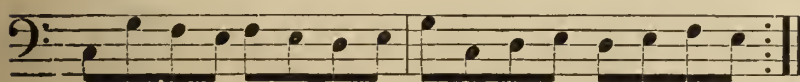
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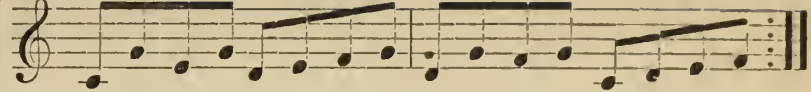
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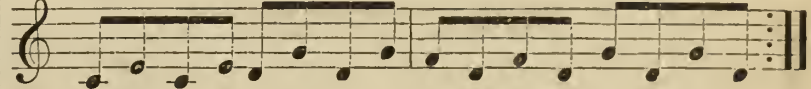
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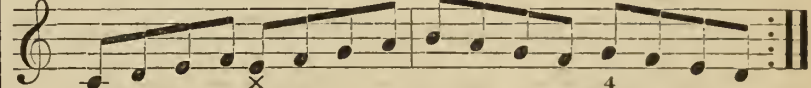


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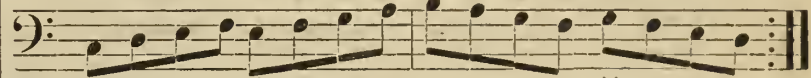


The Contracted Position.

No. 13.



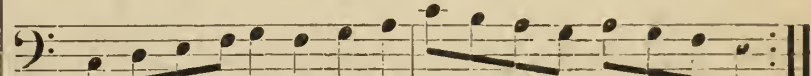
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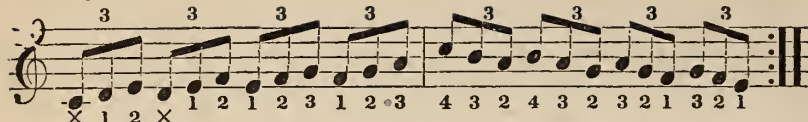
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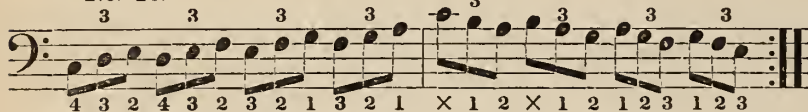
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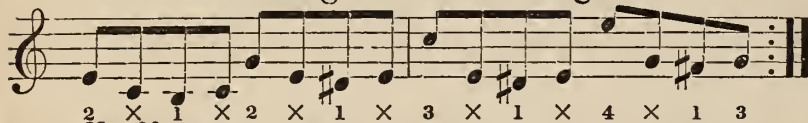
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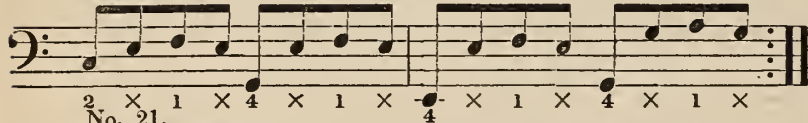
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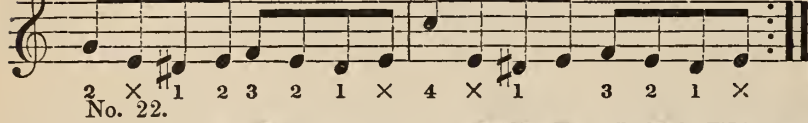
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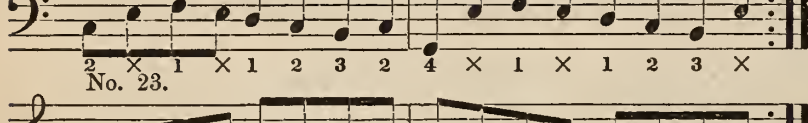
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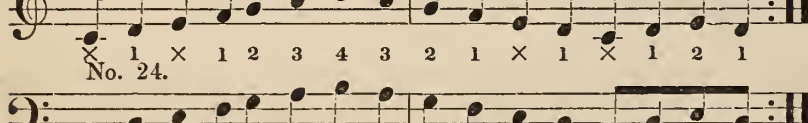
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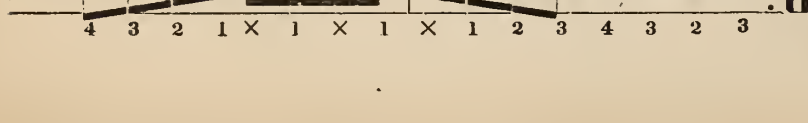
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No. 23.

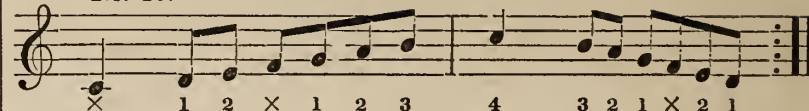


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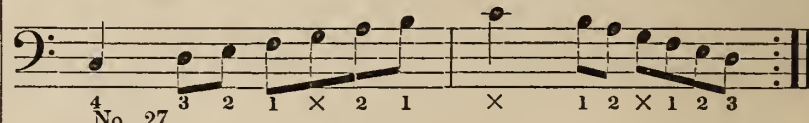


Crossing the Second Finger.

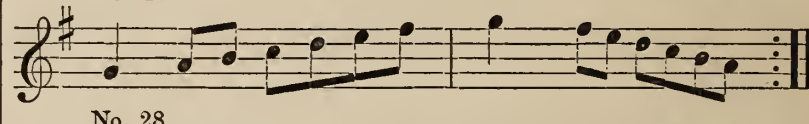
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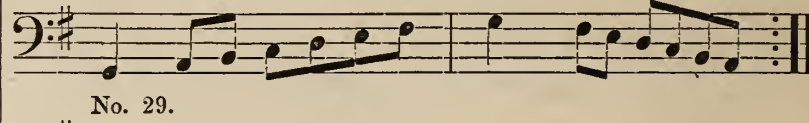
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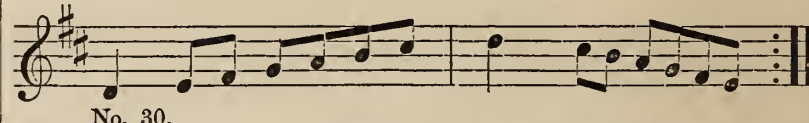
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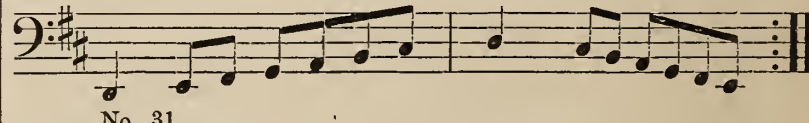
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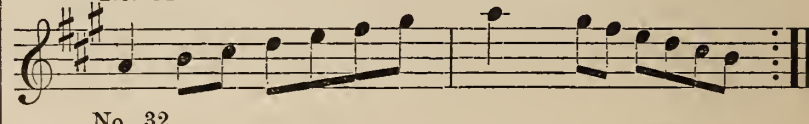
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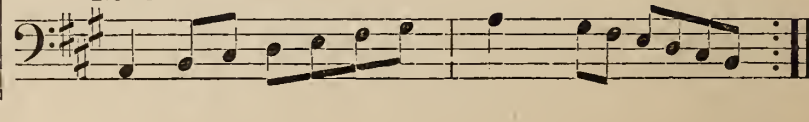
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No. 31.



No. 32.



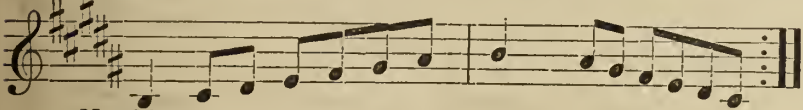
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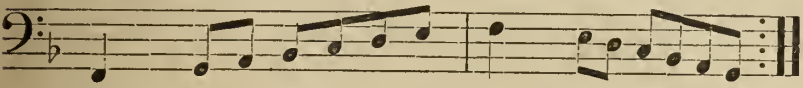
No. 34.



No. 35.



No. 36.



Crossing the Third Finger.

No. 37.



No. 38.



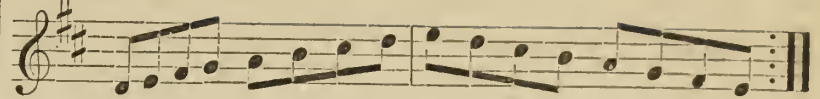
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No. 40.



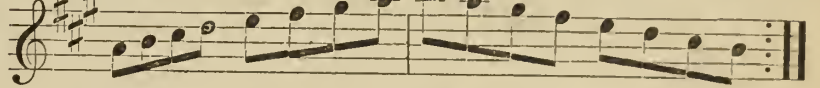
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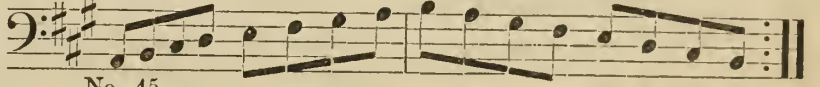
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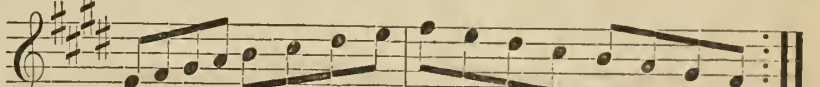
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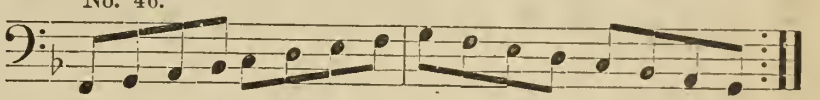
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No. 45.

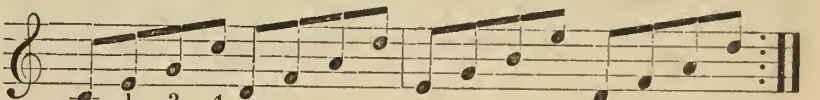


No. 46.



The Extended Position.

No. 47.



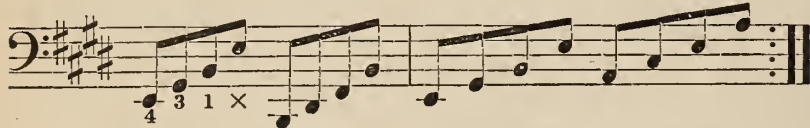
No. 48.



No. 49.



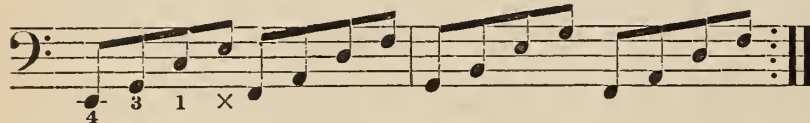
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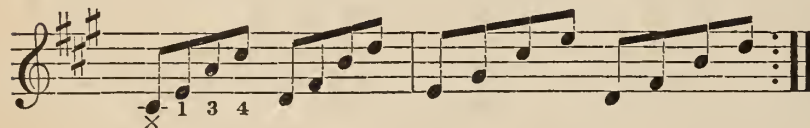
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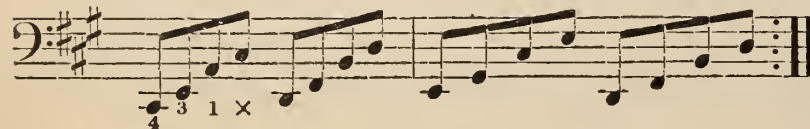
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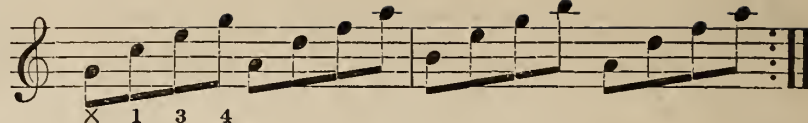
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No. 54.



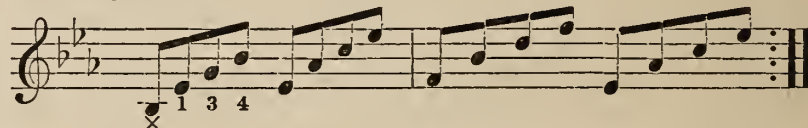
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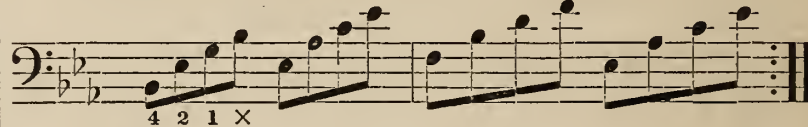
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No. 57.

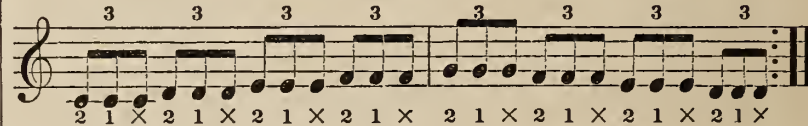


No. 58.



Substituting Fingers.

No. 59.



No. 60.



Thirds. Natural Position.

No. 61.

No. 62.

No. 63.

No. 64.

No. 65.

No. 66.

No. 67.

No. 68.

No. 69.

No. 70.

No. 71.

No. 72.

No. 73.

No. 74.

No. 75.

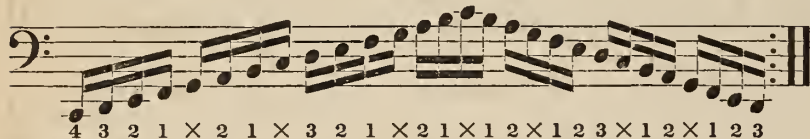
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The Scales.

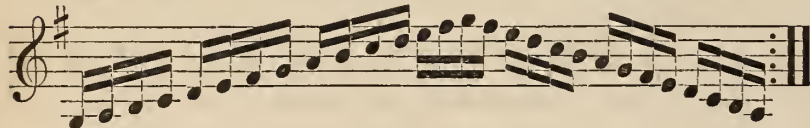
No. 77.



No. 78.



No. 79.



No. 80.



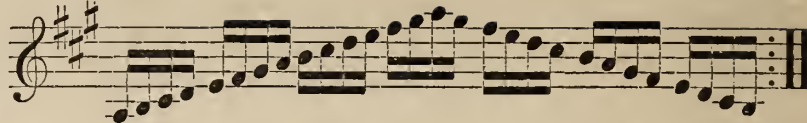
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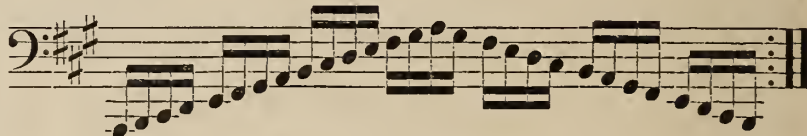
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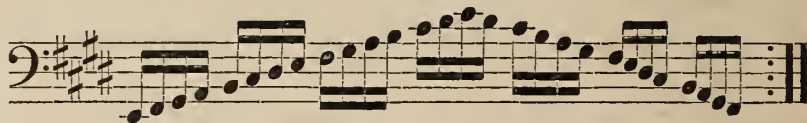
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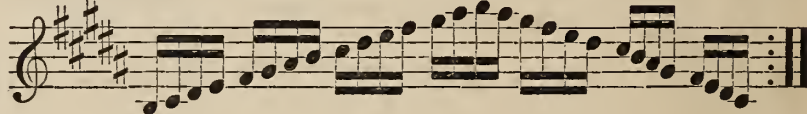
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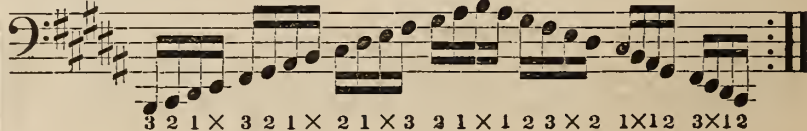
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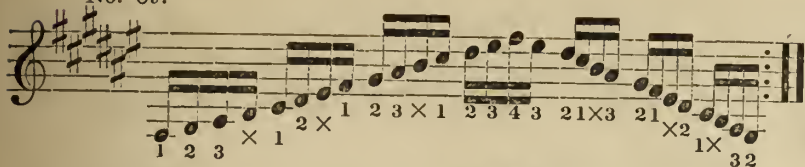
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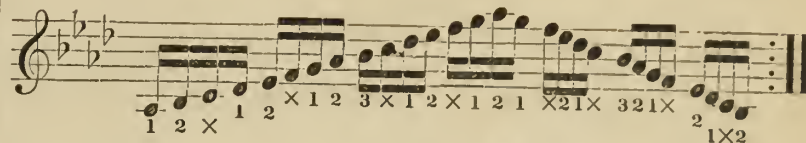
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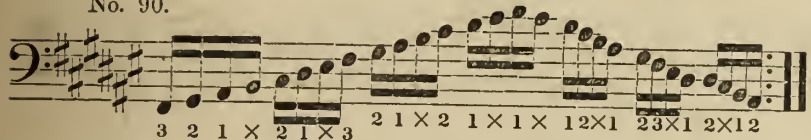
No. 89.



No. 95.



No. 90.



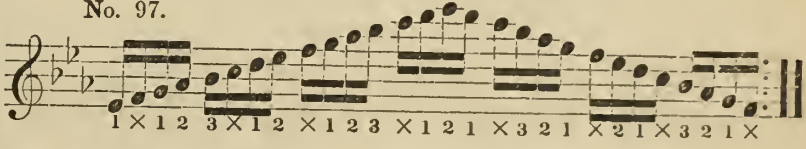
No. 96.



No. 91.



No. 97.



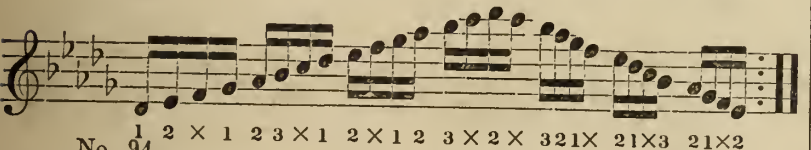
No. 92.



No. 98.



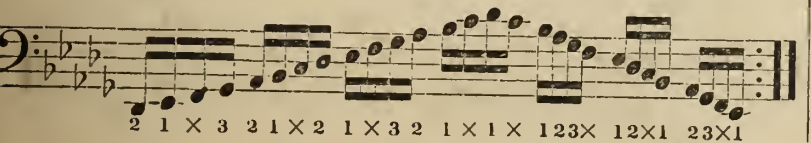
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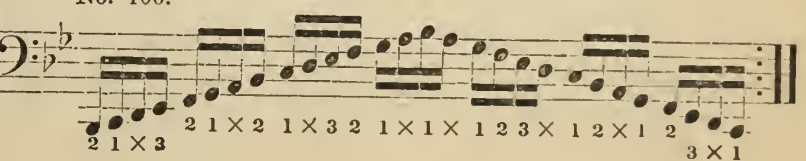
No. 99.



No. 94.



No. 100.



No. 113.



No. 114.



Arpeggios. Third Position.

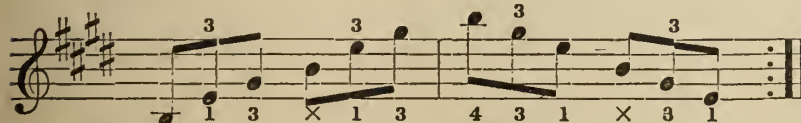
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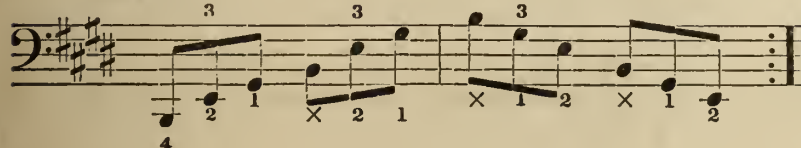
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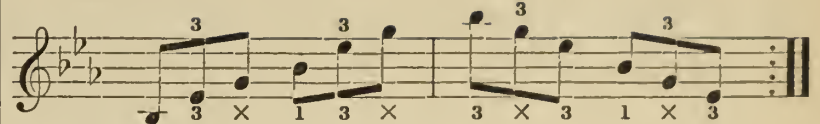
No. 117.



No. 118.



No. 119.



No. 120.



Broken Arpeggios.

No. 121.



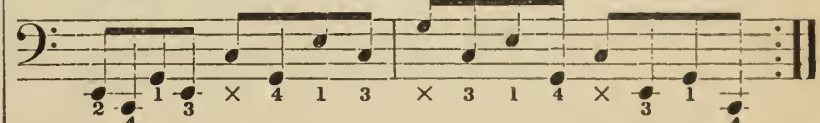
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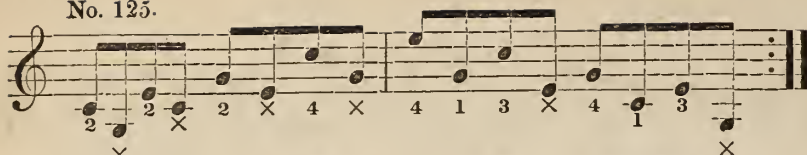
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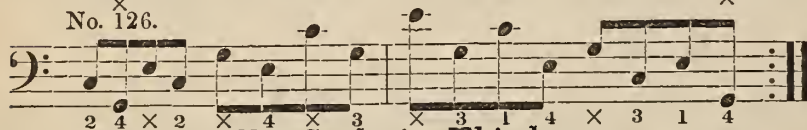
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No. 125.

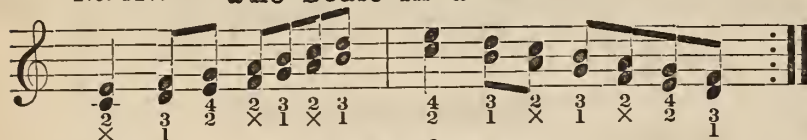


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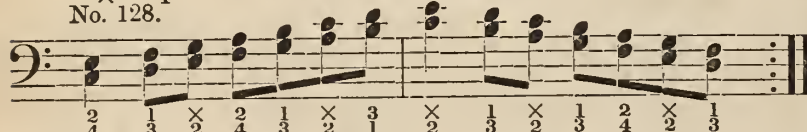


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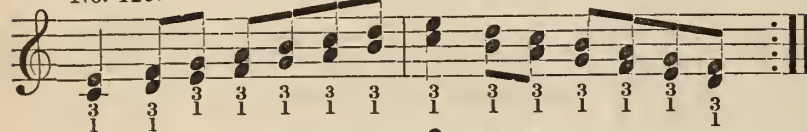
The Scale in Thirds.



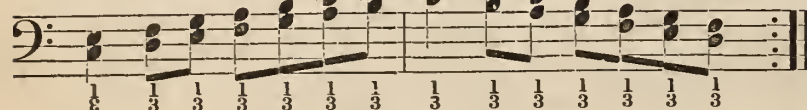
No. 128.



No. 129.

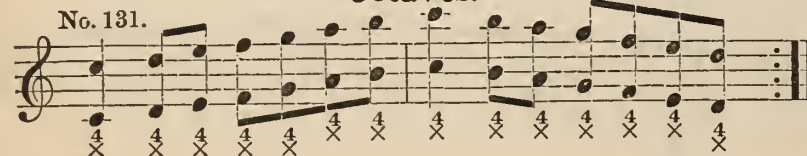


No. 130.



Octaves.

No. 131.



No. 132.



No. 133.

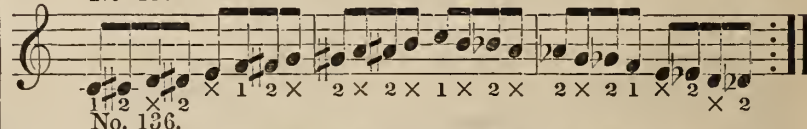


No. 134.



The Chromatic Scale.

No. 135.

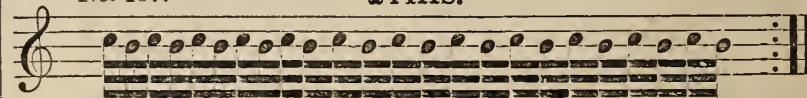


No. 136.



No. 137.

Trills.

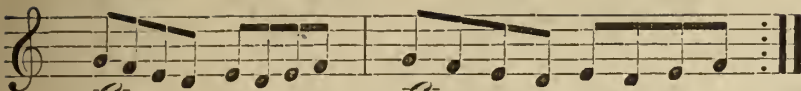


No. 138.



Sustained Notes.

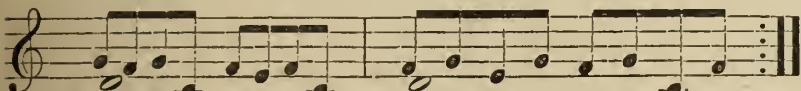
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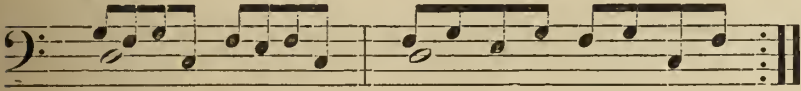
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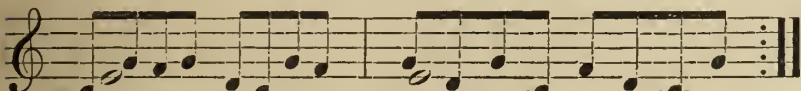
No. 141.



No. 142.



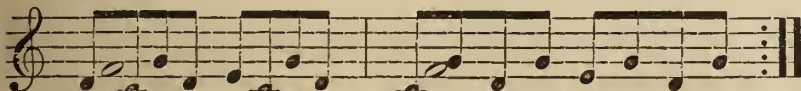
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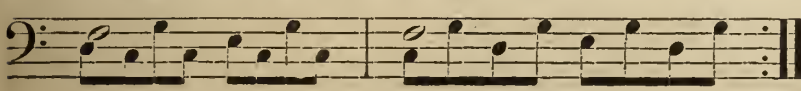
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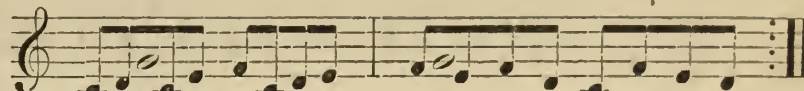
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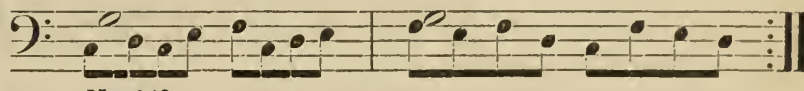
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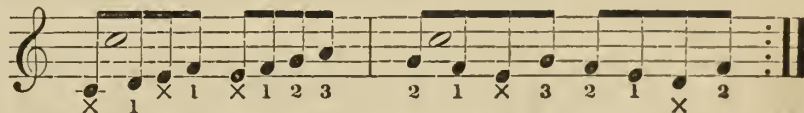
No. 147.



No. 148.



No. 149.



Substituting without Playing.

No. 150.



No. 151.



INSTRUMENTAL PIECES FOR PROGRESSIVE PRACTICE.

The way the following pieces are designed to be studied and practiced is explained on page 116.

No. 1.

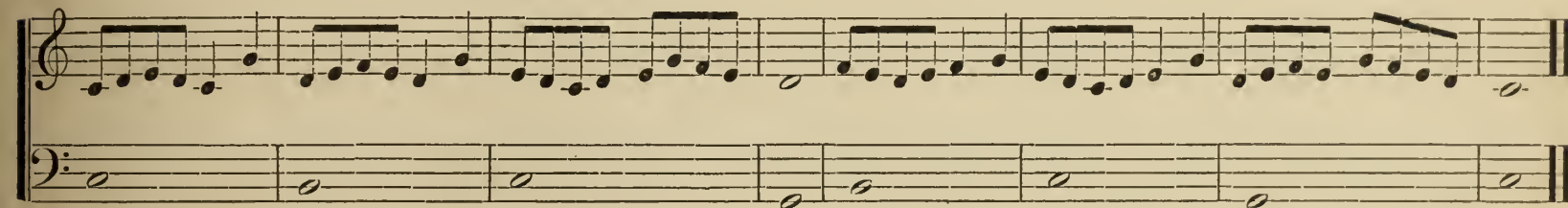
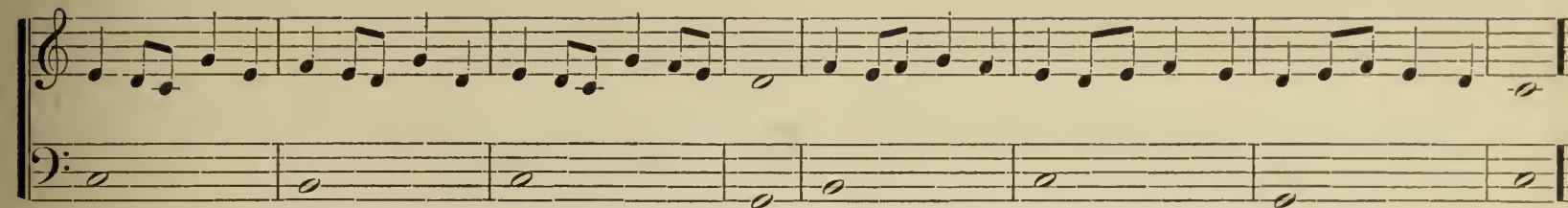
First system of music for No. 1. The treble staff contains a continuous eighth-note melody. The bass staff contains a simple harmonic accompaniment of half notes.

Second system of music for No. 1. The treble staff continues the eighth-note melody. The bass staff continues the half-note accompaniment.

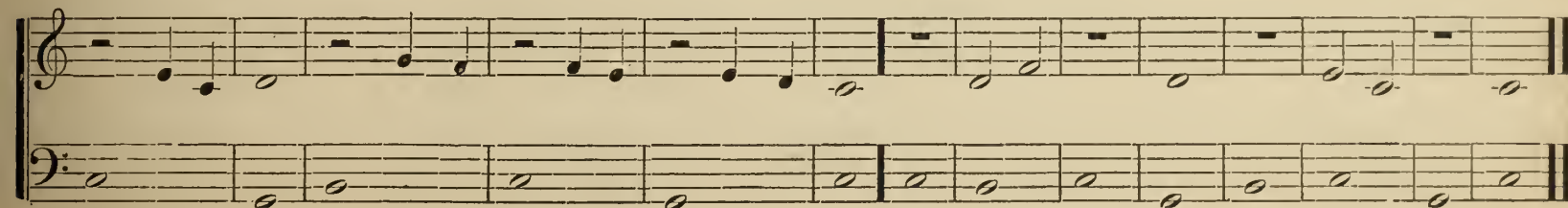
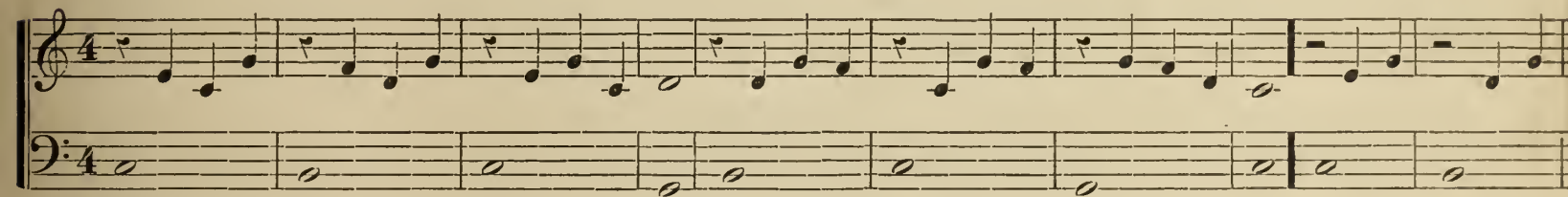
No. 2.

First system of music for No. 2. The treble staff contains a continuous eighth-note melody. The bass staff contains a simple harmonic accompaniment of half notes.

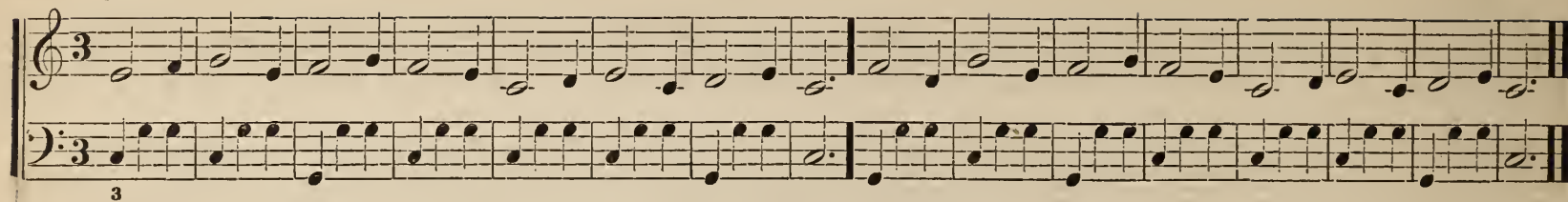
Second system of music for No. 2. The treble staff continues the eighth-note melody. The bass staff continues the half-note accompaniment.



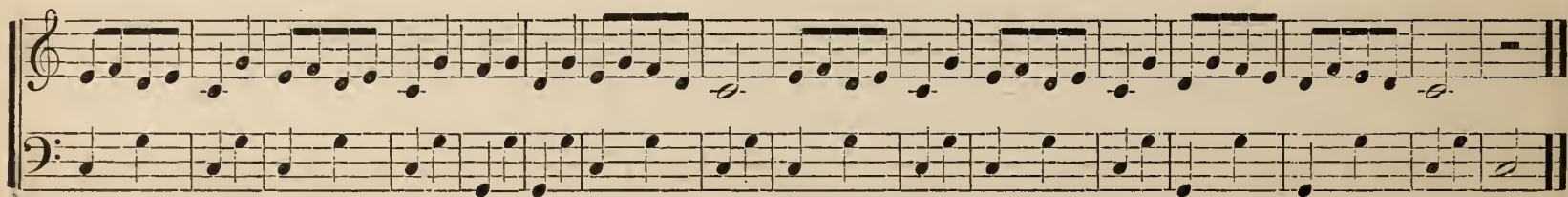
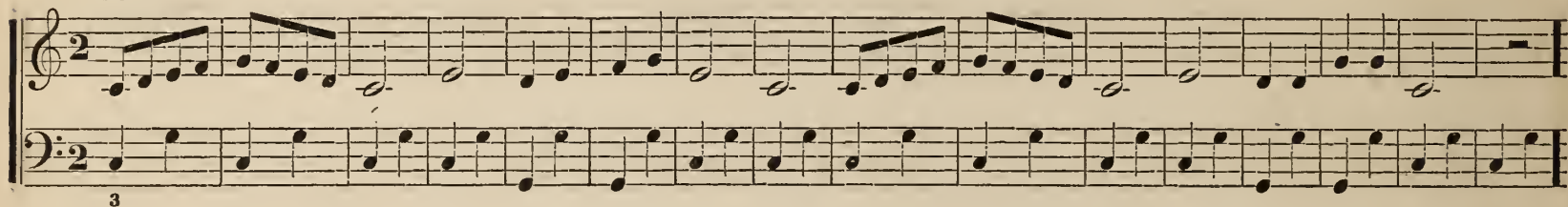
No. 3.



No. 4.



No. 5.



No. 6. *Moderato.*

BURGMULLER.

Fine.

1 1 1 4

X 1 X 2

D.C.

X 4 3 X 4 3

4 4

No. 7. *Moderato.*

BURGMULLER.

X 1 X 2

1X X 1 2 X 3

X X 1 2

No. 8. *Moderato.*

FOSTER.

2 3 2 1 X

2 X 1 4 4 3 1

No. 9. *Allegretto.*

C. B. HUNT.

1 X 2 3 4 X 1 X X

1 2 4 1 3 4

1 2 $\times 12$ 4

No. 10. *Moderato.*

HUNTEN.

x 2

No. 11. *Allegro.*

HUNTEN.

x 1 4

No. 12. *Allegretto.*

Musical score for an instrumental piece, measures 1-8. The piece is in 2/4 time. The treble staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes in measure 7. The bass staff provides a harmonic accompaniment with chords and single notes. Fingering numbers 3 and 2 are indicated under the triplet in measure 7.

No. 13.
Allegro.

HEMMENWAY.
Fine.

Musical score for No. 13, measures 1-8. The piece is in 4/4 time. The treble staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes in measure 7. The bass staff has a steady accompaniment of eighth notes. Fingering numbers (X, 2, X, X, 4, 2, X, 4, 2, 2, X, X, 2, 4, X, 2, 4) are marked below the treble staff.

D.C.

Musical score for No. 13, measures 9-16. The piece is in 4/4 time. The treble staff continues the melody with eighth and sixteenth notes. The bass staff continues the accompaniment. A fingering 'X' is marked below the first note of measure 9 in the treble staff.

No. 14. *Allegro.*

Fine.

Musical score for No. 14, measures 1-8. The piece is in 3/4 time. The treble staff contains a melody with quarter and eighth notes. The bass staff has a steady accompaniment of eighth notes. Fingering numbers (1, X, 4, 4, X, 1, 3, 4) are marked below the treble staff.

First system of music, measures 1-8. The treble staff contains eighth and sixteenth notes with triplets and slurs. The bass staff contains chords and single notes. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'X'.

Second system of music, measures 9-16. The treble staff continues with eighth and sixteenth notes. The bass staff contains chords. The system concludes with a double bar line and the marking "D.C." (Da Capo).

No. 15.

Moderato.

Third system of music, measures 17-24. The treble staff features a 3/8 time signature and eighth notes with triplets. The bass staff contains eighth notes. The system ends with a double bar line and the marking "Fine".

Fourth system of music, measures 25-32. The treble staff contains eighth notes with triplets and slurs. The bass staff contains chords and single notes. Fingerings and 'X' marks are present throughout the system.

D. C.

No. 16.
Andante.

ROSSINI.

Fine.

No. 17.
Allegretto.

MOZART.

4 2 3 4 3 2 1 3 2 4 2 X 4 X 4 3

No. 18.
Moderato.

BAUMBACH.

Fine.

2 4 4 4 4 2 3 4 1 2

RIGHT HAND.

D. C.

LEFT HAND. 2 4 X

No. 19.
Allegro.

WEBER.

X 2

First system of musical notation for No. 20, *Allegretto*. The treble staff contains a series of eighth and sixteenth notes with fingerings 2, 1, and 2. The bass staff contains a series of eighth and sixteenth notes with fingerings 4x2x, 4x1x3x3x, 4x1x, 3x1x, 4x2x, 4x2x, and 4x1x4x2x. The piece concludes with a double bar line.

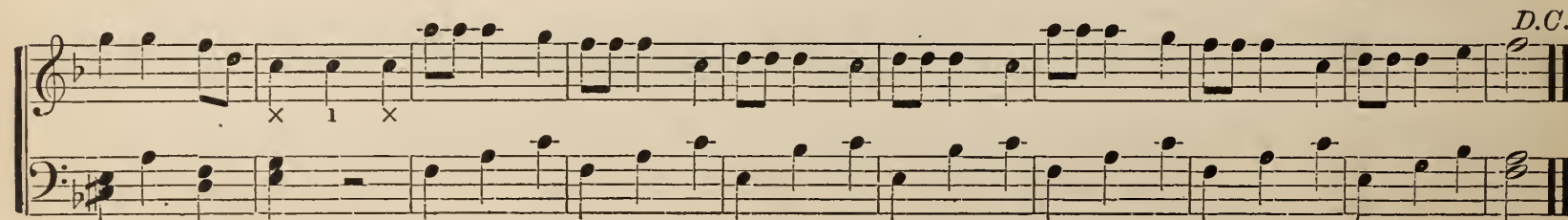
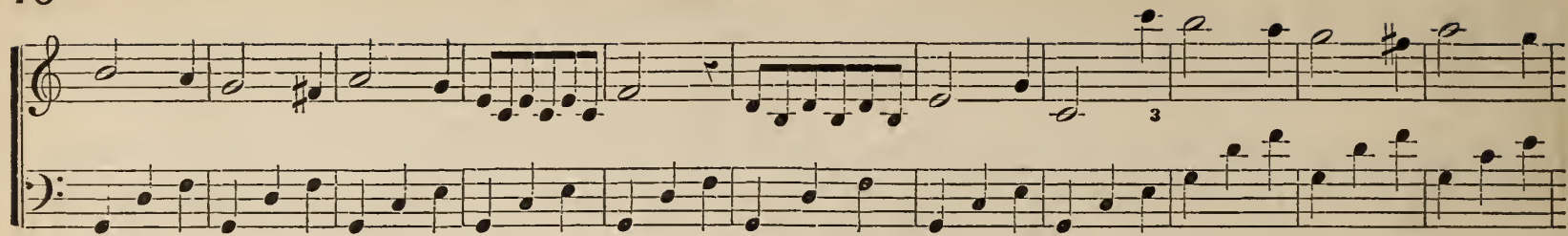
No. 20. *Allegretto*.

Second system of musical notation. The treble staff contains a series of eighth and sixteenth notes with fingerings 3, 2, 2, 2, 3, 4, and 3. The bass staff contains a series of eighth and sixteenth notes with fingerings 4, 1, x, 4, 2, x, and 3. The piece concludes with a double bar line.

Third system of musical notation. The treble staff contains a series of eighth and sixteenth notes with fingerings 2, 3, x, 1, 2, 4, 1, 2, 3, and 1. The bass staff contains a series of eighth and sixteenth notes with fingerings 4, 2, x, 4, 1, x, and 3. The piece concludes with a double bar line.

Fine.

Fourth system of musical notation. The treble staff contains a series of eighth and sixteenth notes with fingerings x, 3, 1, 4, 2, and x. The bass staff contains a series of eighth and sixteenth notes with fingerings 4, 1, x, and 3. The piece concludes with a double bar line.



No. 21.

Allegro.

Fine.

D.C.

No. 22.

Allegretto.

AUBER.

3 X 2 4 3 X 4 3 1 4

3 4 3 3 4 3 4 2 1 3 1

No. 23.

Allegretto.

HUNTEN.

2 X 4 3 1 4 3 2 X 2

3 1 X 4 1 X

No. 24.

Andante.

HUNTEN.

X 1 2 3 4 3 2

4 3 X 4 1 3 X 4 X 3 2 1 4 X

*Fine.**D.C.*

Musical score for the first piece, measures 1-8. The piece is in G major (one sharp) and 2/4 time. The first staff (treble clef) contains measures 1-8, with a 'Fine.' marking above measure 4 and a 'D.C.' marking above measure 8. The second staff (bass clef) contains measures 1-8. Fingerings are indicated by numbers 1-4. Accents are marked with 'x' above notes in measures 1, 2, 4, 5, 6, and 7.

No. 25.

HUNTEN.

*Allegretto.**Fine.*

Musical score for the second piece, measures 1-8. The piece is in 6/8 time. The first staff (treble clef) contains measures 1-8, with a 'Fine.' marking above measure 8. The second staff (bass clef) contains measures 1-8. Fingerings are indicated by numbers 1-4. Accents are marked with 'x' above notes in measures 1, 2, and 3.

D.C.

Musical score for the third piece, measures 1-8. The piece is in G major (one sharp) and 2/4 time. The first staff (treble clef) contains measures 1-8, with a 'D.C.' marking above measure 8. The second staff (bass clef) contains measures 1-8. Fingerings are indicated by numbers 1-4. Accents are marked with 'x' above notes in measures 1, 4, 5, 6, and 7.

No. 26.

HUNTEN.

Allegretto.

First system of musical notation. Treble clef, key of D major (F#), 6/8 time. The melody consists of eighth and sixteenth notes. Fingering '4' is shown under the first measure. 'X' marks are placed under the 4th, 6th, 8th, and 10th measures. The bass line features chords and eighth notes. Fingering '4 1 X' is shown under the 4th measure, '3 1 X' under the 6th, and '4 2 X' under the 10th. A '3' is written below the 8th measure.

Second system of musical notation. Treble clef, key of D major (F#), 6/8 time. The melody continues with eighth and sixteenth notes. Fingering '2' is shown under the 1st, 3rd, and 5th measures. 'X' marks are placed under the 2nd, 4th, 6th, and 10th measures. The bass line continues with chords and eighth notes. Fingering '4 2 X' is shown under the 1st measure, '3 1 X' under the 3rd, and '4 1 X' under the 5th. A sequence of notes '3 2 1 3 2 1' is written under the 10th measure.

Third system of musical notation. Treble clef, key of D major (F#), 6/8 time. The melody concludes with eighth and sixteenth notes. Fingering 'X' is shown under the 1st measure, 'X 4' under the 6th, and 'X 2 X 1 2 3' under the 10th. The bass line continues with chords and eighth notes.

INSTRUMENTAL PIECES.

75

No. 27.
Allegro.

LEONARD.

Fine.

2 x 2 3 1 x x 2

3 x 1 4 x 1

2 x 2 1 x

4 x 2 4 4 x 1 x 1 1 x 3

x 1 3 1 3 1 2 4 1 3 2 1

2 x 2 x 1 x 2 x 1

First system of music, measures 1-8. The treble staff contains a sequence of eighth and sixteenth notes with fingerings 3 2 1 X 4, X 1, 3 2 1 X 4, X 1, 3 2 1 X 4, 3 2 1 X 4, 3 2 1 X 4. The bass staff contains chords with fingerings X 3 and X 3.

Second system of music, measures 9-16. The treble staff contains a sequence of eighth and sixteenth notes with fingerings 4 2 X 1, X 1 2 X 1, 4, 4, 4, 4, 4. The bass staff contains chords with fingerings X 2 4 and X 3. The system ends with a double bar line and the marking *D.C.*

No. 28. *Allegro.*

Third system of music, measures 17-24. The treble staff contains a sequence of eighth and sixteenth notes with fingerings 2, 3, 4, 1, 2, 4 X, 2, 4. The bass staff contains chords with fingerings 3 X 1, X 1, 3, X 2 4, X 2 4, 4 3 2, 4 X 2. The system ends with a double bar line.

77

3 1 3 4 4 3 X 2 4 3

4 X 1 X 2 X 1 X 3 X 3

No. 29. *Moderato.*

1st time. *2d time.*

No. 30. *Moderato.* $\frac{2}{4}$

BEETHOVEN.

No. 31. *Allegretto.* *Fine.* METCALF.

2 4 3 1 4 2

X X

No. 32. *Allegro.*

ROSSINI.

3 2 1 3 2 1 X 2 3 2 1 X 2 X 3 2 1 3 2 1 X 2

X X X X X

$\frac{1}{4}$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{2}{4}$ 1

3 X 1 X 4 X 1 X

X

3 2 1 3 2 1 3 2 1 2 3 2 1 3 2 1 3 2 1 4

X X X X X X X

$\frac{1}{3}$ $\frac{1}{3}$ 4 X 2 X 4 X 2 X 4 X 1 X $\frac{1}{3}$

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, and 'X' (likely for a breath mark or a specific fingering). The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, and 'X'. The system concludes with a double bar line.

No. 33. *Allegretto.*

The second system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, and 'X'. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, and 'X'. The system concludes with a double bar line.

TURNER. *Fine.*

The third system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, and 'X'. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, and 'X'. The system concludes with a double bar line.

D.C.

No. 34. *Allegro.*

WEBER.

Fine.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system ends with the word "Fine." and the second system ends with "D.C.". Fingerings and bowings are indicated by numbers and 'x' marks above the notes. The bass staff includes triplets and a fourth note in the first system, and triplets in the second system.

No. 35. *Allegretto.*

BEI LINI.

[illegible]

First system of musical notation for No. 36, *Allegro*. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a melody in the upper staff and a harmonic accompaniment in the lower staff. Fingering numbers (1, 2, 3, 4) and breath marks (X) are present. The lower staff has a 3/2 time signature.

Second system of musical notation for No. 36, *Allegro*. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melody in the upper staff and a harmonic accompaniment in the lower staff. Fingering numbers (1, 2, 3, 4) and breath marks (X) are present. The lower staff has a 3/2 time signature.

No. 36. *Allegro*.

D'ALBERT.

Third system of musical notation for No. 36, *Allegro*. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melody in the upper staff and a harmonic accompaniment in the lower staff. Fingering numbers (1, 2, 3, 4) and breath marks (X) are present. The lower staff has a 3/2 time signature.

Fourth system of musical notation for No. 36, *Allegro*. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melody in the upper staff and a harmonic accompaniment in the lower staff. Fingering numbers (1, 2, 3, 4) and breath marks (X) are present. The lower staff has a 3/2 time signature.

The first system of the musical score consists of two staves. The treble staff contains a series of eighth and sixteenth notes, with some measures marked with an 'X' and a '2'. The bass staff contains chords and single notes, with some measures marked with an 'X' and a '3'. The system concludes with a double bar line.

No. 37. *Allegretto.*

4 × 1 × 4 × 1 × 3 × 1 × 3
DODWORTH. *Fine.*

The second system of the musical score consists of two staves. The treble staff contains a series of eighth and sixteenth notes, with some measures marked with an 'X' and a '2'. The bass staff contains chords and single notes, with some measures marked with an 'X' and a '3'. The system concludes with a double bar line.

First system of music, measures 1-8. Treble and bass staves in B-flat major. Fingerings and articulations are indicated by numbers and 'x' marks.

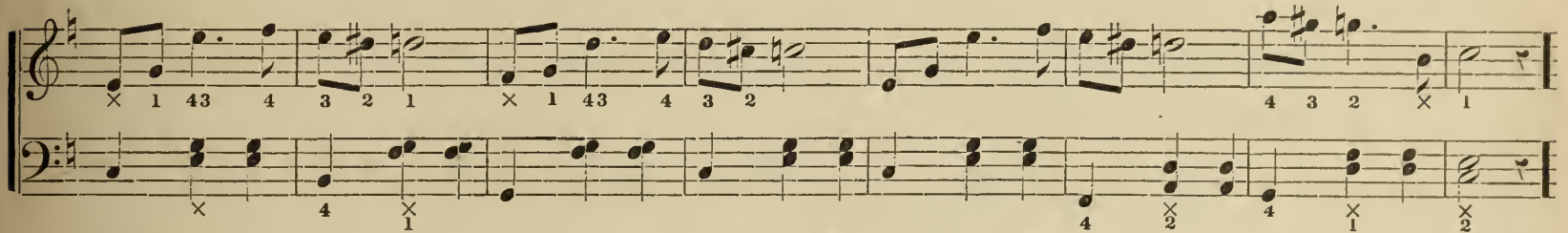
Second system of music, measures 9-16. Treble and bass staves in B-flat major. The system concludes with a double bar line and the marking "D.C." (Da Capo).

No. 38. *Allegretto.*

Third system of music, measures 17-24. Treble and bass staves in D major, 3/4 time. The system concludes with a double bar line and the marking "GERVILLE. Fine."



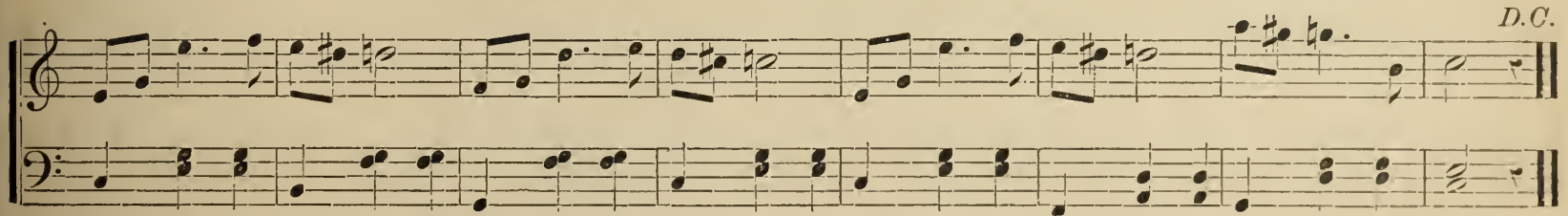
First system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bass line features chords and fingerings: 3, X 1, 4, X 2, 2, 3, X 1.



Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass line features chords and fingerings: X 1 4 3, 4, 3 2 1, X 1 4 3, 4, 3 2, 4, 3 2, X 1.



Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody includes some rests and eighth notes. The bass line features chords and fingerings: 3, X 1, 3, X 1, 3, 1, X, 3, 1, 4, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, X, 1.



Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody concludes with eighth and sixteenth notes. The bass line features chords and fingerings: 3, X 1, 3, X 1, 3, 1, X, 3, 1, 4, 3, 1, 4, 2, 3, 1, X, 1.

D.C.

Presto.

4 2 1 2 4 1 2 4 1

3 1 4 1 3 3 1 4 1 3

1 X 2 4 X 1 2 2 3 2 1

3 2 1 X X

1 2 2 2 X

Sva.

The first system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some marked with an 'X'. The lower staff is in bass clef with the same key signature, featuring chords and single notes.

loco.

The second system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It features a series of eighth notes with fingerings (3, 1, 3, 4, 3, 1, 3, 4, 2, 1, 2, 4, 3, 2, 1, X) and some notes marked with an 'X'. The lower staff is in bass clef with the same key signature, showing chords and single notes.

D.C.

The third system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains eighth notes with fingerings (4, 2, 1, X, 4, 3, 1, X, 3, 2, 1, X) and notes marked with an 'X'. The lower staff is in bass clef with the same key signature, featuring chords and single notes.

No. 40.
Moderato.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It contains eighth and sixteenth notes, some marked with an 'X', and fingerings (1, 3, 3, 3, 3, 3, 2, 1). The lower staff is in bass clef with the same key signature and time signature, featuring chords and single notes.

D'ALBERT.

Fine.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with many triplets and a bass line with chords. The voice part is in the upper register, featuring a melody with many triplets. The score is in 3/4 time and has a key signature of one sharp (F#). The title "The Rose Tree" is written in a decorative font at the top. The lyrics "The Rose Tree" are written below the piano part. The score ends with a double bar line and a repeat sign.

No. 41. *Allegretto.*

MOZART.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The music is in 3/4 time and features a treble and bass staff. The melody in the treble staff is characterized by eighth-note patterns and descending lines, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a 'Fine.' marking.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a treble staff and a bass staff. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a simple accompaniment of eighth notes. The second system is a continuation of the first, also with a treble and bass staff. The treble staff continues the melody, and the bass staff continues the accompaniment. The score is written in a simple, clear style with a key signature of one flat (B-flat) and a common time signature (C).

A musical score for the song "The Rose Tree". It consists of two staves: a treble staff and a bass staff. The treble staff contains a melody with various note values and rests, including a final measure with a fermata. The bass staff provides a harmonic accompaniment with chords and single notes. Below the bass staff, there are several groups of numbers (1, 2, 3, 4) and 'X' marks, likely indicating fingerings or specific chords for the accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

This page contains four systems of musical notation, each consisting of a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings.

System 1: The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also 'X' marks above some notes in the bass staff.

System 2: The treble staff continues the melodic line. The bass staff contains a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also 'X' marks above some notes in the bass staff.

System 3: The treble staff continues the melodic line. The bass staff contains a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also 'X' marks above some notes in the bass staff.

System 4: The treble staff continues the melodic line. The bass staff contains a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also 'X' marks above some notes in the bass staff.

The piece concludes with a double bar line and repeat dots at the end of the fourth system.

First system of musical notation for No. 42, Rossini. The treble staff features a melodic line with ornaments (marked 'x') and fingerings (1, 2, 1, 2, 1). The bass staff provides a harmonic accompaniment.

Second system of musical notation for No. 42, Rossini. The treble staff continues the melodic line with ornaments and fingerings (4, 3, 1, 4, 3, 1, 3, 1, 4). The bass staff continues the harmonic accompaniment.

Third system of musical notation for No. 42, Rossini. The treble staff continues the melodic line with ornaments and fingerings (2, 2, 3, 1, 4, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 3). The bass staff continues the harmonic accompaniment.

No. 43. *Moderato.*

First system of musical notation for No. 43, Czerny. The treble staff features a melodic line with ornaments (marked 'x') and fingerings (1, 3, 1, 3). The bass staff provides a harmonic accompaniment.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, with some beamed together. The bass staff contains a series of eighth notes. Fingering numbers 3 1, 4 2, 3, and X 1 1 X 1 3 are placed below the notes.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, with some beamed together. The bass staff contains a series of eighth notes. Fingering numbers 1 4 1 4 1 4 and 2 are placed below the notes. The word *Fine.* is written at the end of the system.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, with some beamed together. The bass staff contains a series of eighth notes. Fingering numbers X 1 3, X 1 4, 4 X 4, and 4 X 2 are placed below the notes.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, with some beamed together. The bass staff contains a series of eighth notes. Fingering numbers 4, 2, 3, 3 X 1, 3 X 1, 4 X 2, and 3 are placed below the notes.

D.C.

3 4 3 X 2 4 1 3 4 1 2

4 X 2 4 X 2 3 X 1 4 X 2

No. 44. *Allegro.*

GOULD.

2 4

2 1 X 1 2 3 4 2 1 2 4 3 2 1 X 2 4 1 3 2 1 1 3 2 1 1 3 1 X

Fine.

2 1 x 2 x 1 4 4 4

D.C.

x 1 4 3 2 x 4 3 2 1 x 3 2 1 x 1 3 4 3 1 x

No. 45. *Moderato.*

Theme.

2 4 3 4 4 2 4 3 4 4 1 2 3 4

4 2 4 3 4 4 2 3 4

3 1 4 2 3 1 2 1 3 4 3 1 2 x 1 x 2 3 4 2 3 1 2 1 3 4 2 1 4 2 4 1

4 2 3 1 2 1 3 4 2 1 4 2 4 1

Variation 1.

Fine.

First system of Variation 1, measures 1-8. The treble staff contains eighth-note chords with various fingering numbers (1, 2, 3, 4) and 'x' marks. The bass staff contains eighth-note chords. Measure numbers 12 and 4 are written below the treble staff.

Second system of Variation 1, measures 9-16. The treble staff contains eighth-note chords with various fingering numbers and 'x' marks. The bass staff contains eighth-note chords. Measure numbers 4, 3, 4, 3, 4, 3, 2, 1, 2, 3, 1, 2, 1, and x are written below the treble staff. The system ends with a double bar line and a repeat sign.

D.C.

Variation 2.

Fine.

First system of Variation 2, measures 1-16. The treble staff contains eighth-note chords with various fingering numbers and 'x' marks. The bass staff contains eighth-note chords. Measure numbers 2, 4, 1, 1, 3, 4, 1, 2, 3, 2, 1, 2, 4, 1, 1, and x are written below the treble staff. The system ends with a double bar line and a repeat sign.

Second system of Variation 2, measures 17-24. The treble staff contains eighth-note chords with various fingering numbers and 'x' marks. The bass staff contains eighth-note chords. Measure numbers 4, 3, 1, 3, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, and x are written below the treble staff. The system ends with a double bar line and a repeat sign.

D.C.

Variation 3.

Variation 3 consists of two systems of music. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth note patterns with various fingerings (e.g., 2, 3, 4, 2, 4, 3, 1, 2, 3, 4, 2, 1x12, 3, 2, 2, 3, 4, 3, 2, 2, 2x2, 2x2, 1, 2, 4, 1) and rests marked with 'x'. The bass staff has a key signature of two sharps (F# and C#) and contains similar rhythmic patterns with fingerings (e.g., 2, 1, x, 2, 3, 2, 1, x, 1, x, 2, 4, 2, 1, x, x, 2). The second system continues the piece with more complex rhythmic structures and fingerings (e.g., 3, 2, 1, x, 1, x, 1, 2, 4, x, 1, 4, x, 2, 3x1).

No. 46. *Moderato.*

No. 46, *Moderato*, is a piece in 4/4 time with a key signature of two flats (Bb and Eb). The first system shows a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a harmonic accompaniment of chords and single notes. The second system continues the piece, ending with a *Fine.* marking. Fingerings (1, 2, 3) are indicated throughout the score.

First system of musical notation, featuring a treble and bass staff. The treble staff includes a melody with various ornaments (X) and fingerings (1, 4, 3, 2, 1, X). The bass staff provides harmonic accompaniment with chords and single notes.

No. 47. *Allegro.*

STRAUSS.

Fine.

Second system of musical notation, featuring a treble and bass staff. The treble staff includes a melody with various ornaments (X) and fingerings (2, 1, 4, 1, 4, 3, X, 3, 4, 3, X). The bass staff provides harmonic accompaniment with chords and single notes.

Third system of musical notation, featuring a treble and bass staff. The treble staff includes a melody with various ornaments (X) and fingerings (1, 3, 1, 3, 3, 1, 3, 2, 3, X, 2). The bass staff provides harmonic accompaniment with chords and single notes.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff includes a melody with various ornaments (X) and fingerings (X, 3, 4, 2, 3, 1, 4, 2, X, 4, 2, X). The bass staff provides harmonic accompaniment with chords and single notes.

ritardando.

Tempo primo. *D. C.*

No. 48. *Allegretto.* SPINDLER.

FINE.

This page contains four systems of musical notation, each consisting of a treble and a bass staff. The notation is written in a style typical of 19th-century musical publications, with various musical symbols and fingerings indicated.

The first system shows a treble staff with a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. Fingerings are indicated by numbers 1, 2, 3, and 4. A '3' is written above a group of notes in the treble staff.

The second system continues the melodic and harmonic development, with the treble staff featuring more complex rhythmic patterns and the bass staff providing a steady accompaniment. Fingerings are again indicated throughout.

The third system introduces a change in the bass line, with the treble staff maintaining a similar melodic flow. A '4' is written below the first note of the bass staff.

The fourth system concludes the piece, with the treble staff ending on a final chord and the bass staff providing a concluding accompaniment. The notation includes a 'D.C.' (Da Capo) instruction at the end of the system.

1

1 2 3 4 2 4

3

3 2 4 4 2 3 2 2 1 1 X 3 2 2 1 X 1

4

3

No. 50.

LORENZ.

Allegretto.

First system: Treble staff (F#) and Bass staff (F#, C#). Treble staff includes fingerings 1, 2, 2, 1, 3 and articulation marks X. Bass staff includes fingerings 2/4, 1/4 and articulation marks X.

Second system: Treble staff (F#) and Bass staff (F#, C#). Treble staff includes fingerings 3, 1, 2, 4, 3, 2, 1, 2, 3 and articulation marks X. Bass staff includes a fingering 4/2 1.

No. 51.

ROSSINI.

Moderato.

First system: Treble staff (F#) and Bass staff (F#, C#). Treble staff includes fingerings 2, 3, 2, 3, 2, 4, 3, 2, 1 and articulation marks X. Bass staff includes fingerings 2, 1, 1 and articulation marks X.

Second system: Treble staff (F#) and Bass staff (F#, C#). Treble staff includes fingerings 3, 2, 4, 2 and articulation marks X. Bass staff includes a fingering 2/4.

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody features eighth and sixteenth notes, with some triplets. Bass clef accompaniment consists of chords and single notes. Fingerings are indicated by numbers 1-4. Rehearsal marks (X) are placed below the treble staff at measures 3 and 4.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. Bass clef accompaniment features chords and single notes. A fingering of 2/4 is shown in the bass staff at the beginning. Rehearsal marks (X) are placed below the treble staff at measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 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609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 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2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194,

D.C.

2 4 1 4 X 2 3 2 X 2 X 3 4 3 2 1 X 3 2 1 2 X 1 X

4 X 1 3 X 1

D.C.

No. 52. *Moderato.*

BARTLETT.

Repeat 8va higher.

Repeat 8va higher.

Repeat 8va higher.

[illegible]

Repeat 8va. higher.

No. 53.

Theme. *Allegretto.*

E. L. WHITE.

Variation 1.

First system of musical notation, featuring a treble and bass staff in G major. The treble staff contains a complex melodic line with triplets and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-4) and 'x' marks are present above the treble staff notes.

Variation 2.

Second system of musical notation, labeled "Variation 2". It continues the piece with similar melodic and harmonic patterns. The treble staff has many 'x' marks and fingering numbers, indicating specific techniques or fingerings. The bass staff continues with a steady accompaniment.

Third system of musical notation, continuing the piece. The treble staff features a descending melodic line in the first half, followed by more complex patterns. The bass staff maintains the accompaniment. Fingering numbers and 'x' marks are used throughout.

Variation 3.

Fourth system of musical notation, labeled "Variation 3". This system shows a more active bass line with eighth notes and chords. The treble staff has a melodic line with some triplets. Fingering numbers and 'x' marks are present.

4 X 1 2 4 X 1 3 4 X 1 3 4 2 1 4 3 1 X 4 2 1 X 4 2 1 X 1

Variation 4.

4 3 1 X 1 X 4 X 2 1 X

No. 54. Allegretto.

STRAUSS. *Fine.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments (marked 'X') and fingerings (1, 3, 4, 2, 2, 3, 3, 4). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line with ornaments and fingerings (4, 2, 4, 2, 4, 2, 4, 3, 4, 2, 3, 1, 2, 1, 4, 1, 3). The bass staff continues the harmonic accompaniment.

Third system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line with ornaments and fingerings (4, 3, 3, 4, 3, 1, 3, 3, 3). The bass staff continues the harmonic accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line with ornaments and fingerings (4). The bass staff continues the harmonic accompaniment. The system concludes with the marking *D.C.* (Da Capo).

No. 55.

BEETHOVEN.

The musical score is arranged in four systems, each consisting of a treble and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4, and some notes are marked with an 'X'. The first system includes fingerings like '2 1', '2 X 1 X 4 3', and '2 X 1 X 4'. The second system shows a series of chords and moving lines. The third system includes fingerings like '2 1 X', '2', '2', '2', 'X 1 X', and '3 X 2 1'. The fourth system concludes with a final cadence marked by a double bar line and repeat signs.

This musical score is for an instrumental piece, page 108. It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system includes a triplet in the bass staff with the notation '4 3 1 x 2 1'. The second system includes a triplet in the bass staff with the notation '4 2 1 x 1 2'. The third system features a treble staff with eighth-note patterns and a bass staff with chords. The fourth system features a treble staff with eighth-note patterns and a bass staff with chords. The fifth system features a treble staff with eighth-note patterns and a bass staff with chords.

No. 56. *Adagio.*

No. 57. *Andante.*

No. 58. *Andante.*

HERZ.

2 X 4 X 1 X 4 4 4 321 X 1 2

Variation. Allegro.

X 3 3 2 1 X X 1 X 3 1 3 4 X 2 4 X 4 X 3 1 4 X 2 4 X 4 X 3 1 4 X 2

Adagio.

3 X 2 X 3 2 321 X 2 2 X 3 1 3 X 1 3 X 1 3 X 4

tempo primo.

X 3 1 2 1 2 3 1 4 X 4 X 4 X 2 X 4

This page of musical notation is for a piano piece, likely a study or a short composition. It features eight staves of music, arranged in four systems of two staves each. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Fingerings are indicated by numbers 1-5 and 'X' marks. The piece concludes with a 'D.C.' (Da Capo) instruction. The page is numbered '111' in the top right corner.

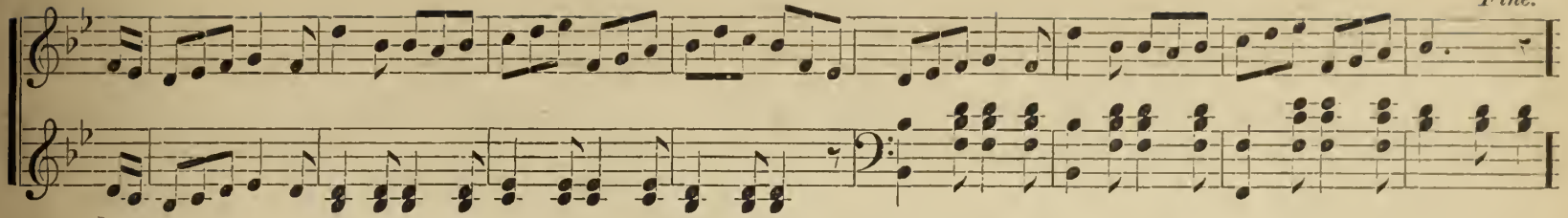
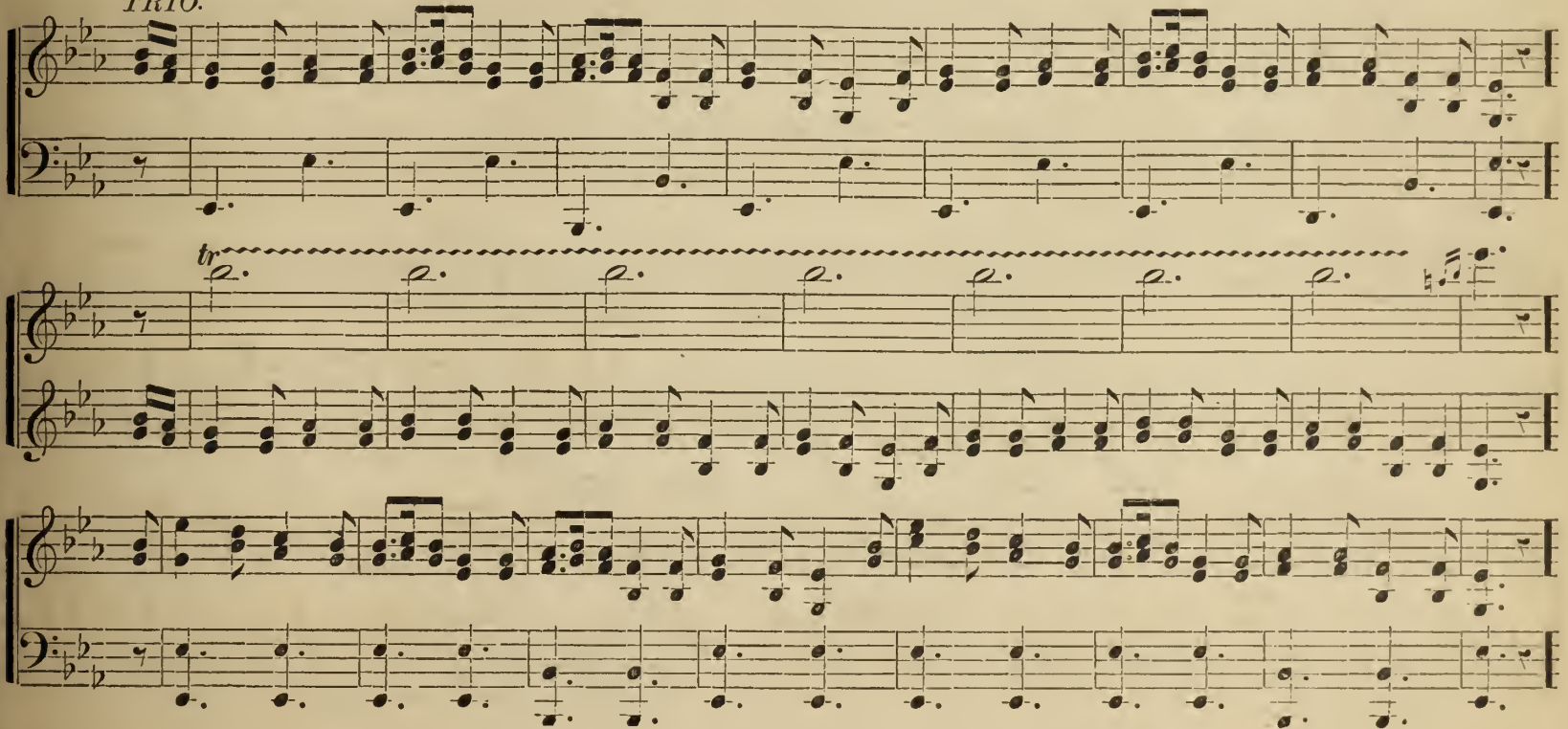
No. 59. *Andante.*

SCHUMANN.

4 2 1 X 4 3 1 X 1 2 3 1 2 4 1 X 2 4 X 2

No. 60. *Allegro.*

SMITH.

Fine.*TRIO.*

First system of musical notation, featuring a treble and bass staff in B-flat major (two flats) and 4/4 time. The music consists of chords and eighth-note patterns.

No. 61. *Moderato.*

MEYERBEER.

Second system of musical notation, featuring a treble and bass staff in B-flat major (two flats) and 4/4 time. The music includes triplets and various chordal textures.

Third system of musical notation, featuring a treble and bass staff in B-flat major (two flats) and 4/4 time. The music includes triplets and various chordal textures.

Fourth system of musical notation, featuring a treble and bass staff in B-flat major (two flats) and 4/4 time. The music includes triplets and various chordal textures.

This page contains five systems of musical notation, each consisting of a treble and bass staff. The key signature is B-flat major (two flats). The music is characterized by frequent use of triplets, indicated by the number '3' above groups of notes. The notation includes eighth notes, quarter notes, and various chords. The piece concludes with a double bar line at the end of the fifth system.

INSTRUCTIONS FOR PLAYING THE INSTRUMENTAL PIECES WHICH COMMENCE ON PAGE 58.

NOTE. No two learners are alike. One can easily understand whatever he studies. Another finds it hard to understand anything. One has fingers that will make any movement readily. Another has fingers that are stiff and cannot easily make any required movement. One keeps time naturally. Another seems to be destitute of what phrenologists call the bump of time. And so on. A teacher who becomes personally acquainted with a learner, therefore, is the only one who can give him instructions that will be certain to be what he needs, to enable him to become a good player. Book publishers, however, always require that a book like this shall be so arranged that it *can* be studied without a teacher. The series of Instrumental Pieces that commence on page 58, are arranged in progressive order, (—each being a little more difficult than the one before it,—) but they are printed without any instructions, so that a teacher can explain each piece to a learner, just as he would explain it if he had selected it from a music store, expressly for that learner. The following instructions are printed for the benefit of any who may study this book without a teacher. If any learner should notice that his teacher gives different instructions about playing any piece than those that are here given, he must be aware that the teacher knows best, because the teacher is personally acquainted with him while the author is not.

Many teachers hold that learners should learn to play without the aid of finger marks, while others write a finger mark to every note. As it is much easier to write finger marks with a pencil than it is to scratch them out when they are printed, the plan is followed in these Instrumental Pieces, of only printing a finger mark where the hand changes a position, leaving it for those teachers who wish for more finger marks, to write them with a pencil.

The following instructions for playing the pieces which commence on page 58, are given in the familiar language which a teacher ordinarily employs in explaining the way an instrumental piece must be practiced. Whatever is in the piece which the learner has not learned anything about

in his previous lessons, is explained without any other order or method in the instructions, than merely to explain everything in the piece which the learner does not already know.

REMARKS. Exercises No. 137, and No. 138, on page 56, do not tell what fingers to use. They should be practiced, first, with the first and second fingers. Skillful piano players make themselves able to make a trill with every two fingers. Learners upon the organ should make themselves able to make a trill with the first and second finger, whether they do with the other fingers or not.

The positions of the arpeggios on pages 54 and 55, are not called by the same names as the positions of the chords in the church music part of this book, — but what is called the third position of a chord is called the first position of an arpeggio, because it is the first order in which a learner naturally needs to learn to play arpeggios. Then the first position of a chord is called the second position of an arpeggio, and the second position of a chord is called the third position of an arpeggio.

The Second Way of Measuring Musical Sounds.

The **FIRST WAY OF MEASURING MUSICAL SOUNDS** is explained on page 13. No learner must have anything to do with the **SECOND WAY OF MEASURING MUSICAL SOUNDS** until he has had so much experience in playing tunes and measuring the sounds in the **FIRST WAY OF MEASURING MUSICAL SOUNDS** that he can push down the key any note denotes without the least hesitation.

The **SECOND WAY OF MEASURING MUSICAL SOUNDS** is to **COUNT ALOUD** at exactly equal points of time, and measure the sounds by the number of counts that are made while the sound continues.

It is customary to count “**ONE, TWO.**” — or, “**ONE. TWO. THREE,**” — or, “**ONE, TWO, THREE, FOUR.**” If there are two counts in the set, the player is said to count “**DOUBLE TIME.**” If there are three counts in the

set, the player is said to count "TRIPLE TIME." If there are four counts in the set, the player is said to count "QUADRUPLE TIME."

The figure that is printed next after the clef, tells the kind of time that must be counted when the piece is played. If "2" is printed next after the clef, the player must count Double Time while he is playing the piece. If "3" is printed next after the clef, the player must count Triple Time while he is playing the piece. If "4" is printed next after the clef, the player must count Quadruple Time while he is playing the piece.

The learner must never count time at all when he is playing a piece, unless he is sure he will not have to hesitate in his counting. He must be aware that *saying* "One, Two, Three, Four," does not amount to anything. It is saying those words *at exactly equal points of time*, just as a clock ticks, that constitutes the **SECOND WAY OF MEASURING SOUNDS**. Learners, therefore, must not count time when they are playing a piece, unless they are *sure* that they can go through the piece, without having to hesitate, and thus interrupt the *exact regularity* of the counts. Until they are so familiar with the piece that they can play it without having to hesitate, they must employ the **FIRST WAY OF MEASURING SOUNDS**, and only count time after they are so familiar with the piece that they are *certain* they will not have to interrupt the exact regularity of the counts.

Pieces Nos. 1, 2, and 3, on Pages 58 and 59.

Before commencing these pieces, the learner must, at least, study the keyboard department enough to be able to play all of the tunes on the first sixteen pages, and on pages 34 and 35. It is no matter how much more of it he learns, but he must be able to play all of the tunes on those pages, and also must have practiced the Natural Position Finger Exercises on page 47, some, before he begins to practice the pieces that commence on page 58.

Pieces Nos. 1, 2, and 3, are designed for the practice of counting time, and while practicing them the learner must count aloud in Quadruple Time. That is he must employ the "Second Way of Measuring Sounds," while he is practicing these pieces, taking care to make every whole note exactly four counts long;—every half note two counts long;—every quarter note one count long;—to play two eighth notes to one count,—and to cause the instrument to remain silent during the time occupied in counting four wherever there is a whole rest, two wherever there is a half rest, and one wherever there is a quarter rest.

These three pieces must be played with each hand in the Natural Position. The thumb must be held over "C," and each note must then be played with the finger that is over it.

Pieces Nos. 4 and 5, on Page 60.

No. 4 has "3" after the clef, and so is in Triple Measure, No. 5 has "2" after the clef, and so is in Double Measure. (In talking about the number of counts in a set, both the words "Time" and "Measure" are used. Usually, it is the custom to say that a tune is *written* in Double Measure, Triple Measure, or Quadruple Measure,—and that a tune must be *counted* in Double Time, Triple Time, or Quadruple Time.) No. 4 is designed for the practice of counting Triple Time, and No. 5 for the practice of counting Double Time. In both pieces the right hand must be held in the Natural Position with the thumb on "C," and each note must be played with the finger that is over the key which the note denotes. With the left hand, "C" must be played with the third finger,—the upper "G" with the thumb, and the lower "G" with the fourth finger.

Before commencing the practice of No. 4, the learner must have studied enough of Chapter X., on page 18, to know what Dotted Half Notes mean.

The rules of the art of writing music require that every measure in a tune shall contain the same value of notes. Therefore, if the first measure of a tune contain notes enough to occupy the time of two counts, every other measure in the tune must contain notes enough to occupy the time of two counts. And so on. That is, all of the measures in a tune must be Double Measures,—or they must all be Triple Measures,—or they must all be Quadruple Measures.

Piece No. 6, on Page 61.

Before commencing the practice of this piece, the learner must have practiced the Contracted Position Finger Exercise, on page 47, some,—and must have studied enough in Chapter X., on page 18, to know what Sixteenth Notes mean. The "2" after the clef, denotes that the piece is in Double Time,—so one Quarter Note, two Eighth Notes, and four Sixteenth Notes, must be played during the time occupied in making one count. In the seventh measure, an Eighth Note and two Sixteenth Notes must be played in the time of one count.

Players can always count twice as many as the figure after the clef denotes, if they choose to do so. So while playing No. 6, the learner can count four in each measure instead of two, if he chooses to do so. If he counts four, each Quarter Note must be two counts long, each Eighth Note one count long, and two Sixteenth Notes must be played to one count. It may be well enough for the learner to count four, when he begins to practice No. 6, — but he had better make himself able to play it counting two, as the figure after the clef denotes, before he discontinues practicing it.

While practicing this piece, the right hand must be held in the Natural Position wherever the finger marks denote, and each key must then be played with the finger that is over it. For example, in the first three measures each key must be played with the finger that is over it when the first finger is over "E," — the fourth measure with the finger that is over each key when the first finger is over "D," — the seventh measure with the finger that is over each key when the fourth finger is over "G;" — and so on.

The mark at the left hand side of the staves, which connects staves together, is called a BRACE. A Brace denotes how many staves must be played or sung together, but it is quite common to call the staves themselves which are to be played or sung together, "a Brace."

In the upper brace of No. 6, the notes on the first line of the base are to be played with the fourth finger, and the other notes with the fingers which the finger marks denote. In the base part of the second brace, the hand must be held in the Natural Position where the finger marks denote, and then the keys be played with the fingers that are over them.

In all of the pieces the same plan must be followed, of placing the hands in the Natural Position where the printed finger marks denote, and then playing each key with the finger that is then over it.

"Moderato" is defined on page 128, to mean that the piece must be played in medium time, — neither fast nor slow.

Piece No. 7, on Page 60.

Before commencing the practice of this piece, the learner must have learned, at least, as much of the keyboard department as to the end of page 21, — and must have practiced Finger Exercises, some, at least as far as to the end of page 48.

In the right hand part of No. 7, — the hand must be in the Natural Position with the thumb on "G," throughout the first brace. In this and all

other pieces, the learner must play with his hand in the Natural Position, as long a passage as he can, but he will not often be able to keep it in the Natural Position for so long a passage as this in No. 7. In the first measure of the second brace, a crossing of the first finger has to be made, and then the hand remains in the Natural Position until it passes the fourth bar. Here it has to play the scale from G to G. Both here, and in all other places in these Instrumental Pieces, where it has to play the keys which form the octave between two letters of the same name, the hand must use what is called at the end of page 44, "the Natural Fingering of the Scale," as it is used in the Finger Exercises for crossing the second finger, on page 48.

The lower notes in every measure of the base part must be played with the fourth finger.

It is often the case that the first and last measures of a tune make only one measure. This is the case with No. 7. The last measure contains the notes which have to be played during the first and second counts, and the first measure, the notes that have to be played during the first count.

Every Instrumental Piece must be practiced by the learner, until he can play it readily and count the time. That is, the learner must make himself able to play every piece, and use the SECOND WAY OF MEASURING SOUNDS.

Piece No. 8, on Page 62.

The first six notes have to be played with the right hand in the Natural Position, with the second finger on "E." As the Middle C in the second measure is played with the thumb, it is self-evident that the next note to it must be played with the fourth finger. The second four measures of this piece have to be fingered with the hands in the same positions as the first four measures, so the second four measures have no finger marks printed in them. This plan is followed in all of the pieces. If the same order of fingers has to be used more than once, the finger marks are only printed the first time.

In the first four measures of the second brace, the left hand plays three keys at once. When the hand has to use three fingers at once, it does not make much difference which fingers are used, so no finger marks are printed for the left hand in these measures. As good a way as any will be to use the thumb, first and fourth fingers, in the first measure, — the thumb, first and third fingers, on the first two chords in the second measure, and the thumb, second and fourth fingers, on the other two, — and then the thumb,

first and fourth fingers, and the thumb, second and fourth fingers, on the other. In all passages where the hand plays three keys at once, if no finger marks are printed, the learner can understand that it is of little consequence which fingers he uses; but he had better use them somewhere near as the foregoing directions require them to be used in No. 8.

Piece No. 9, on Page 62.

Whenever an octave is printed in these pieces without any finger marks, they are to be played with the thumb and fourth finger.

"Allegretto" is defined on page 128, to mean that the piece must be played "a little fast."

It would be well for the learner to practice "Arpeggios, First Position," on page 54, some, before practicing Piece No. 9.

Piece No. 10, on Page 63.

The Repeats in this piece denote that the last four measures must be played twice, without interrupting the time.

Piece No. 11, on Page 63.

The fourth measure on page 64, must be fingered with the Natural Fingering of the Scale, descending.

"Allegro" is defined on page 128, to mean that the piece must be played "fast."

Piece No. 12, on Page 63.

The learner must have studied at least as far as Chapter XIII., on page 27, of the keyboard department, before commencing the practice of this piece. It will also be well for him to practice the Sustained Notes Finger Exercises on page 57, some.

The treble staff of this piece begins with a Whole Rest. Properly a Whole Rest is four counts long, but it is sometimes used to denote that the whole measure is a rest, without reference to the number of counts the measure contains. The first measure in No. 12 contains but three counts, and properly, the rest ought to have been a Dotted Half Rest, but the author of the piece chose to use a Whole Rest in its sense of meaning that the whole measure is a rest.

The last measure on page 64 contains two triplets, which must be played three to a count. These triplets with the next note to them, form the scale from G to G, lacking one letter, and they, and two similar passages which come after them, must be fingered just as the scale of G would be, only without its highest letter.

The base part of this piece requires some "Sustained Fingering," like that in the Sustained Note Finger Exercises on page 57. The Dotted Half Notes have to be firmly pressed down, while the three Quarter Notes are played, one after the other.

Piece No. 13, on Page 65.

In the second full measure of the second brace, the right and left hands both have to play the same "D." Music is occasionally written so that both hands thus have to play the same key. When it is, it is no matter which hand plays the key, and it will do no harm if both hands play it at the same time, if there is room enough on the key for both fingers.

"D. C.," at the end of this piece, means that it must be "Da Capod," — and that means that the player must begin again, without interrupting the time, and end where the word "Fino" is printed.

The left hand part in this piece contains passages which are very common in instrumental music. In such passages, if the player sees no note lower than the single note in the passage, he should play this single note with the fourth finger. If he does see one lower, he should play this single note with the third finger. So the first base note in No. 13 should be played with the third finger, and the first base note in the third full measure with the fourth finger. The other base notes should be played with the fingers that can most conveniently play them.

Piece No. 14, on Page 65.

The measures in the base that have no finger marks should have the first note played by the third or fourth finger, in accordance with the rule given for the foregoing piece, and the other notes by the fingers which can most conveniently play them. The Repeat at the end of page 65, means that all between the Repeat and the beginning of the piece must be played twice before playing what follows.

Piece No. 15, on page 66.

Although it is a rule of fingering that the thumb must not be placed upon a black key unless more than one black key has to be played at once, in the third measure of No. 15, the finger marks require the thumb to be placed upon a black key. It is an awkward passage to finger, and although there are several other ways in which it might be fingered, this seems the best for a learner, although it violates the usual rule about placing the thumb on a black key. The player must pass from the last to the first note of this piece without interrupting the time.

Piece No. 16, on page 67.

"Andante" is defined on page 128 as meaning that the piece must be played rather slow.

Piece No. 17, on page 67.

Before commencing the practice of this piece, the learner should, at least be able to play the tunes as far as Chapter XIV., on page 28, — and have practiced the Finger Exercises in Thirds, on page 51, some.

Piece No. 18, on page 78.

The second brace in this piece requires the player to cross hands, and play lower with the right hand than with the left.

Piece No. 19, on page 68.

The middle passage in this piece contains such chords as the church music part of this book treats about, and they should be fingered, as the first, second, and third positions of chords are fingered, when playing church music.

Piece No. 20, on page 69.

The learner should be able to play all of the tunes in the keyboard department before he begins to practice this piece, — and he should also have practiced all of the Finger Exercises as far as the end of page 51, some.

Piece No. 21, on page 71.

The learner should have practiced the three positions of Arpeggios, on pages 54 and 55, some, before beginning the practice of this piece.

Piece No. 22, on page 71.

The first treble note in the second measure of this tune requires to be played with "Substituted Fingering." The key must be pushed down with the fourth finger, and then the first finger must be substituted for the fourth finger, while the key is kept firmly pressed down.



Piece No. 23, on page 72.

To be able to play this piece, the learner must make himself familiar with Chapter XII., on page 25. This piece is written in what are there called "Twelfth Notes." That is, the notes that compose this piece are all Triplets. Pieces written in this way have " $\frac{3}{8}$ " next to the clef, if it is in Double Time, — " $\frac{3}{8}$ " if it is in Triple Time, — and " $\frac{12}{8}$ " if it is in Quadruple Time.


Piece No. 23, therefore, is in Double Time, and notes equal in value to a Triplet come to each count. In other words, three Eighth Notes or their value, come to one count. So three Eighth Notes, or a Quarter Note and an Eighth Note, or a Dotted Quarter Note, occupy the time of one count, — and a Dotted Half Note is two counts long.

While practicing No. 23, the learner must count two in each measure, and play a Triplet, or the value of three Eighth Notes to each count. There is no objection to counting six in each measure, and making an Eighth Note one count long, until the learner becomes somewhat familiar with the piece, but it will not be played correctly until the player can play it counting two in each measure, and playing a Triplet, or the value of three Eighth Notes, to each count.

The learner will notice that if there were any such notes as Twelfth Notes, this piece would be printed with them; but as there are no such notes, this mode of printing pieces with a Triplet to each count makes a peculiar movement, differing from the ordinary mode of regarding the length of the notes. For want of a better name, it is the custom to call this a " $\frac{3}{8}$ "

movement, if the piece is in Double Time, — “,” if it is in Triple Time, — and a “” movement if the piece is in Quadruple Time.

Pieces Nos. 24, 25, and 26.

These three pieces are in  time, and the notes must be counted and computed, as in piece No. 23.

In Nos. 24 and 25 there are some Sustained Notes in the base, which have to be managed like the Finger Exercises at the commencement of page 57.

In the seventh measure of No. 26 there is a curved line around two notes. This curved line is called a SLUR. When it is around notes that are on the same line or space, it makes the notes into one; so those two notes in No. 26 become one Quarter Note, and have to be played as if one Quarter Note was there instead of two Eighth Notes. When a Slur in instrumental music is around notes that are not on the same line or space, it means that those notes must be played smoothly. Some people call a curved line when it is around two notes that are on the same line or space, a TIE, and only call it a Slur when it is around notes that are not on the same line or space.

The last measure of the middle brace on page 74 requires what is called “Substituting Fingering.” It will, therefore, be a good plan for the learner to practice the Finger Exercises in that kind of fingering, on pages 50 and 51, some, before practicing piece No. 26. The last two measures of No. 26 require the fingering of the Chromatic Scale, and it will be a good plan for the learner to practice the Chromatic Scale on page 56, some, before finishing the study of No. 26.

Pieces Nos. 27 and 28, on pages 75 and 76.

Before commencing the practice of these pieces the learner should have practiced the Finger Exercises for Crossing the Third Finger, on page 49, — the Substituting Fingers Exercises on pages 50 and 51, — and the Arpeggio Exercises on pages 54 and 55.

Piece No. 29, on page 77.

Before commencing the practice of this piece the learner should have practiced the Scales which commence on page 52, and the “Octave” Exercises on page 56.

Characters like these “ ‘ ‘ ‘ ‘ ,” are called STACCATO MARKS. They mean that the notes over or under which they are placed, must be played as short and distinct as it is possible to play them.

The notes under “*1st time* -----,” must be omitted when the passage is repeated, and those under “*2d time* -----” played in their stead.

Piece No. 30, on page 78.

Before commencing the practice of this piece, the learner should have practiced the Finger Exercises in Thirds on page 56, enough to be able to play them smoothly and readily.

Piece No. 31, on page 78.

Before commencing the practice of this piece, the learner should have become able to play the Finger Exercises in Arpeggios on pages 54 and 55, readily and easily.


Piece No. 32, on page 79.

Before commencing the practice of this piece, the learner must have become quite skillful in playing the Substituting Fingers Exercises, on pages 50 and 51.

Pieces Nos. 33, 34, 35, 36, 37, and 38.

In No. 36, the piece commences in the middle of the last count. There is nothing else in these pieces that requires explanation.

Piece No. 39, on page 86.

A small note with a mark across the end like this “” is called an “APPOGGIATURA.” It must be played as quickly as it is possible to play it. The notes in a measure do not allow any time for an Appoggiatura, but the other notes always occupy all of the time in the measure, thus expecting the Appoggiatura to be played, (so to speak,) “in no time at all.”

“*8 va.*,” means that the passage which is under the “-----,” must be played an octave higher than it is printed.

“*Loco*” means that the notes must be played where they belong instead of an octave higher.

In the last brace of No. 39, some of the notes for the left hand are printed on the treble staff. They must be played just as they would be if they were printed on the Treble Staff for the right hand to play.

"Presto" is defined on page 128 as denoting that the piece must be played "very fast."

Piece No. 40, on page 87.

Small notes, like those in the first measure of this piece, are designed to be played quickly, and to borrow the time that they occupy, from the note next to them.

Dots over or under notes, like those under the notes in the first measure on page 88, are called Staccato Marks. They mean that the notes must be played short, but not quite so short as notes that have " ! ! ! ! " over or under them.

Pieces Nos. 41 and 42, on pages 88 and 90.

Both of these pieces commence in the middle of the second count. No. 43 has two Slurs or Ties in it, which make two notes into one.

Pieces Nos. 43 and 44, on Pages 90 and 92.

No. 44 contains some Sixteenth Notes arranged as Triplets. All three of them must be played in the time of one Eighth Note. It will be better for the learner to practice this piece, first, counting four, and after becoming familiar with it, learn it counting two.

Piece No. 45, on Page 93.

This piece is a popular kind of instrumental piece, which is called an "Air with Variations." The Air is called the "Theme," and the Variations are always numbered. The Da Capos in the Variations, require the player to commence the Variation again, and end it at "Fine."

Piece No. 46, on Page 95.

In this piece the first note in the base is on the base staff, while the next two are on the treble staff, and the succeeding measures alternate the clefs in the same way. The left hand, of course, must play the notes that are printed with the Treble Clef, where the right hand would have to play such notes.

Piece No. 47, on page 96.

The figures "1" and "2," at the end of the first brace, mean that the measure marked "1" must be omitted when the passage is repeated, and the measure marked "2" played in its place.

"Ritardando" is defined on page 128 to mean that the time must be gradually retarded.

"Tempo Primo" is defined on page 128 to mean in the same time as at first.

Piece No. 48, on page 97.

A Slur around notes that are not on the same lines or spaces, is called a **LEGATO MARK**. Legato is the opposite of Staccato. Staccato means that there must be as much silence as possible between the notes, while Legato means that there must be no silence at all, but the sounds must be so smoothly blended together that they will touch each other. There are several Legato Marks and Staccato Marks in this piece.

Piece No. 49, on page 99.

Some people explain " ! ! ! ! " to mean that the notes must be played so short that they will not be more than one quarter as long as they properly denote, and that " " mean that the notes must be half as long as they properly denote. The usual understanding about them is, however, that the "accent marks" mean "make the sounds as short as possible,"—and the "dots," "make the sounds a little short."

In this piece the player should blend the "Legato" sounds together as closely as possible, and make the "Staccato" sounds as short as possible.

Pieces Nos. 50 & 51, on page 100.

These pieces require the learner to use Dotted Eighth Notes followed and preceded by Sixteenth Notes, with Eighth and Sixteenth Notes slurred together, requiring him to put in practice what is explained on page 19.

Piece No. 52, on page 102.

"Repeat 8va. higher," means that when the passage is repeated it must be played an octave higher.

Piece No. 53, on page 103.

This piece is a well-known air with four variations, the fourth variation being for the left hand.

Piece No. 54, on page 105.

The small notes in this piece must be played as quickly as possible.

Piece No. 55, on page 107.

When there are several small notes in a group, as there are in the third brace on page 55, it is usually understood that the player will use his own taste to decide how fast they must be played, although the time that they occupy must be borrowed from the note before or after the small notes. In this piece, perhaps the best taste would be to borrow the time from the note before the small notes, and make it sound as if there were five notes to the third count, with the first a little longer than the other four. The player, however, always has the right to consult his own taste in playing such a group of small notes.

Piece No. 56, on page 109.

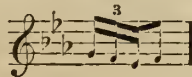
A TURN is denoted by this character "∞." If the note over which it is placed is not too short, it must be played thus. The note itself must be played first; then a triplet, consisting of the key above, the note itself and the key below, must be played. And then, finally, the note itself must be played again, — and all of these notes must be played within the time that belongs to the note over which the turn is placed. This will require the notes in this piece which have Turns over them to be played thus:



"Adagio" is defined on page 128, to mean, "play the piece slow."

Piece No. 57, on page 109.

If a Turn is over a short note, the "note itself" must be omitted until the Triplet is played. That will require the notes in this piece on "F," which have Turns over them to be played thus:



In the middle of the last brace there is a long note on "C" with a Turn after it, and a "4" under the Turn. The "C" must be played first and

then a Triplet made by D, C, and B, allowing the next "C" to answer for the "note itself" which always forms the last note of a Turn.

In the Variation there are three Turns which have to be made like the last named, because an Accidental under a Turn denotes that the note below the note itself must be what the Accidental denotes.

Pieces Nos. 58 and 59.

These two pieces have Turns for both of the hands, which have to be made in the manner described in the foregoing pieces.

Piece No. 60, on page 112.

The "tr ~~~~~," over the third brace on page 113, denotes that a Trill must be made on all the Dotted Half Notes in that brace.

Before practicing this piece the learner must have practiced the Trill Finger Exercises on page 56, a great deal.

The Trill in this piece must be commenced on the note, and then made by rapid alternations with the "C" next above it, closing with the two small notes that are printed before the last note on that brace.

Piece No. 61, on page 114.

This piece is designed for practice in playing full chords with both hands.

The Third Way of Measuring Musical Sounds.

THE SECOND WAY OF MEASURING MUSICAL SOUNDS is explained on page 116. No learner must have anything to do with the THIRD WAY OF MEASURING MUSICAL SOUNDS, until he has become perfectly able to play and use the SECOND WAY OF MEASURING MUSICAL SOUNDS.

THE THIRD WAY OF MEASURING MUSICAL SOUNDS is to COUNT IN-AUDIBLY.

This way requires players to "count in their thoughts" just as they count when they "count aloud." That is, they must count in the way the third paragraph on page 117 explains, only instead of the counts being spoken aloud, they must be "thought inaudibly." The player must think, — "one, two, three, four," etc., at exactly equal points of time, but must do it inaudibly. He must not make any sound nor have any motion connected with his counting, but do it in his mind, so that although he is counting just as really and definitely as he does when he counts aloud, no one but himself will know that he is counting.

This **THIRD WAY OF MEASURING SOUNDS** is the way all experienced musicians use. It is often the case that the most skillful players cannot play a passage in correct time without counting the time, but they would be ashamed to count it aloud. When they are obliged to count it at all, they always count it inaudibly, so that no one will know that they are counting it. The learner, therefore, should carefully acquire the ability to play and count time inaudibly;—that is, to play and use the **THIRD WAY OF MEASURING MUSICAL SOUNDS**. To do it he must practice many of the Instrumental Pieces that commence on page 58, (which he has already learned to play, counting aloud,) counting the time inaudibly, with the same exact regularity with which he counted the time aloud when he first practiced those pieces. Perhaps the best way will be to commence again on page 58, and practice until he can play any piece and count inaudibly,—(that is, use the **THIRD WAY OF MEASURING MUSICAL SOUNDS**,) whenever he wishes to do so.

The Fourth Way of Measuring Musical Sounds.

The **FOURTH WAY OF MEASURING MUSICAL SOUNDS** is to **MAKE MOTIONS WITH THE HAND**. This way of measuring sounds is usually called **BEATING TIME**. To beat **Double Time**, two motions of the hand are made,—the first, **DOWN**,—and the second, **UP**. To beat **Triple Time**, three motions of the hand are made,—the first, **DOWN**,—the second towards the **LEFT** hand, and the third, **UP**. To beat **Quadruple Time**, four motions of the hand are made,—the first **DOWN**,—the second towards the **LEFT** hand,—the third towards the **RIGHT** hand, and the fourth, **UP**.

In singing, the mouth is employed so that singers cannot count aloud. In playing, the hands are employed, so that players cannot beat time. Singers are expected to become skillful in beating time, and players in counting time.

No use of beating time is made in Instrumental Music, except that when several instruments play together, and it is necessary to have a conductor. The conductor then beats the time, and the players have to be governed by his beats, so it is needful that players should know as much about this **FOURTH WAY OF MEASURING MUSICAL SOUNDS**, as is explained in the foregoing paragraphs.

The Way to Use Measuring Sounds.

Measuring sounds while performing music is to be treated exactly as

spelling words is treated while reading aloud. When a person reads aloud before listeners, he treats the subject of spelling the words that he reads in the following way: He does not think anything about the way the words are spelled, if he is sure he will pronounce them right without. If he comes to a word which he cannot pronounce without spelling it, he spells it inaudibly, and does not let those who listen to him know that he is spelling it, if he can help it. It is only when the word is so difficult to pronounce that he cannot pronounce it without letting his listeners know that he could not pronounce it without spelling it, that, as a last resort, he is willing to spell the word aloud. That is, he reads the words in a free, easy, natural manner, without thinking anything about the way the words are spelled, except when they are so hard to pronounce that he cannot pronounce them without.

After the learner has become a skillful player, he must treat the subject of measuring musical sounds,—(or, as it is often called, “keeping time,”)—in the same manner. That is, he must not think anything about measuring the sounds, (or, the time,) when he is playing, but play in a free, easy, natural, unrestrained manner, if he is sure he will get the piece right by playing it that way. If there is a passage in the piece that he cannot get right without measuring the sounds, he must measure them, in the third way, and not let listeners know that he is measuring them, if it is possible for him to do so. It is only when it is impossible for him to get the time right in any other way, that he must count aloud, when he is playing before listeners.

Learners must take notice that this only refers to the way they must treat the subject of measuring sounds, (or keeping time,) *after they have become skillful players*. No one must ever play a piece without counting the time *because he cannot count it*, any more than any one must omit to spell words when he is reading aloud, because he cannot spell them. It is only after a reader can easily spell every word that he is allowed to read without spelling them. It is only after a player *can* count the time accurately, with the utmost ease, when he is playing the piece, that he is allowed to play it without counting or thinking of the time.

Other Sounds.

New pieces are making their appearance at the music stores every day, and however interesting the pieces may be which are placed in an Instruction Book, they will soon become old, and will never be so interesting to learners and players as new pieces. In selecting the pieces which commence on page 58, therefore, there has been no expectation of obtaining pieces that

will be so interesting as the new pieces which are so constantly making their appearance,—but the object has been to select pieces, the practice of which, will make learners able to play any pieces that they may wish to learn, after they have finished this Instruction Book. That, the pieces which commence on page 58 will do. Any learners who can play those pieces, fluently, easily, and readily, will find themselves able to learn any Instrumental piece that is adapted to be played on an organ.

Many such pieces, however, are written by people who are not what might be called “well educated” in the science of music, and they do what people who are not well educated in the grammar and spelling book often do, when they write letters. Such folks often get good ideas into their letters, but they spell some words wrong, and construct some of their sentences ungrammatically. These music writers often get beautiful strains into the pieces they publish, but they do not get all of the notes written as a music teacher would write them. The pieces which commence on page 58, are arranged by an experienced music teacher, and learners who have learned them thoroughly, will understand how to play all music that is written in obedience to those rules of music which music teachers are perfectly familiar with. When such learners undertake to play pieces that are not written by those who understand all the laws of music, they will, every now and then, come across some ways of printing music which differ from those that are explained in the foregoing instructions. The following paragraphs explain some of these ways, but a little study will doubtless enable any learner who has thoroughly learned the lessons in this Instruction Book, to understand any piece, however differently it may be printed from the way the pieces in this book are printed.

Other Ways of Printing Notes.

Sometimes a piece is printed with a Half Note one count long. In such a piece a Whole Note is two counts long,—two Quarter Notes have to be played to one count,—four Eighth Notes have to be played to one count,—and so on.

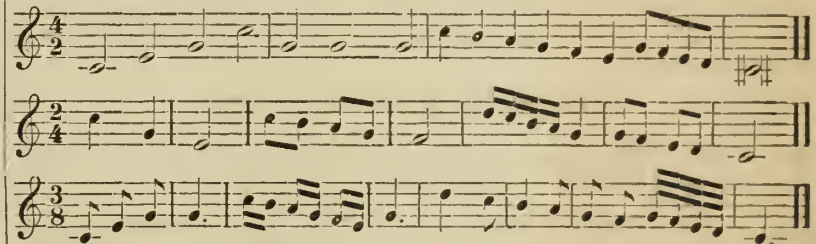
Sometimes a piece is printed with an Eighth Note one count long. In such a piece a Quarter Note is two counts long,—a Half Note is four counts long,—two Sixteenth Notes have to be played to one count;—and so on.

All pieces ought to be written with a Quarter Note one count long, as all of the tunes and pieces in this Instruction Book are,—but when they are printed with a Half or an Eighth Note one count long, the learner will have

to calculate the length of the sounds according to those ways of measuring the length of the notes.

When a piece is printed as all pieces ought to be, with a Quarter Note one count long, it is only necessary to place one figure after the clef. This figure denotes the number of counts which must be counted in each measure, and every one understands that a Quarter Note is one count long. All of the pieces in this book have the figures after the clefs printed on this plan.

But when pieces are printed so that in some pieces a Quarter Note is one count long, while in others a Half or an Eighth Note is one count long, two figures are printed after each clef, in the form of a fraction. The numerator denotes how many counts must be counted in each measure, and the denominator denotes the kind of a note that is one count long.



In the first of the foregoing examples, the numerator denotes that there must be four counts in each measure, (i. e. that it is Quadruple Measure), and the denominator denotes that a Half Note is one count long. So in that example a Whole Note is two counts long,—two Quarter Notes must be played during the time occupied by one count, and four Eighth Notes must be played during the time occupied by one count.

When music is written in this way, it is necessary to have a note that denotes a longer sound than a Whole Note. So a note which is made like a Whole Note, with dashes on each side of it, is used. Such a note is called a DOUBLE NOTE. The last note in this first example is a Double Note, and in that example it denotes a sound four counts long.

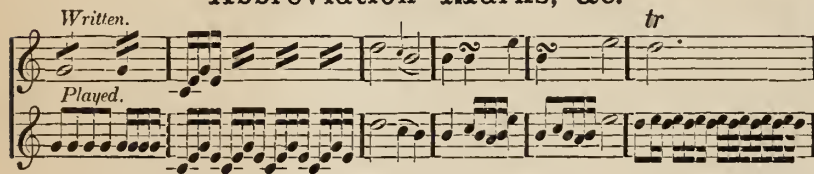
In the second of the foregoing examples, the numerator denotes that there must be two counts in each measure, (i. e. that it is Double Measure,) and the denominator denotes that a Quarter Note is one count long. All music ought to be so written that a Quarter Note will denote a sound one count long.

In the third of the foregoing examples, the numerator denotes that there must be three counts in each measure, (i. e. that it is Triple Measure,) and the denominator denotes that an Eighth Note is one count long. So in that example an Eighth Note is one count long, — a Quarter Note is two counts long, — a Dotted Quarter Note is three counts long, — and two Sixteenth Notes must be played to one count.

When music is written in this way it is necessary to have shorter notes than Sixteenth Notes. Notes with three dashes across the stems are called **THIRTY-SECOND NOTES**, as is explained on page 10. There are some Thirty-Second Notes in the last measure but one, of the third of the foregoing examples. In this example, four Thirty-Second Notes must be played during the time occupied by one count.

Formerly a Double Note was called a **BREVE**, — a Whole Note a **SEMI-BREVE**, — a Half Note a **MINIM**, — a Quarter Note a **CROTCHET**, — an Eighth Note a **QUAVER**, — a Sixteenth Note a **SEMI-QUAVER**, — and a Thirty-Second Note a **DEMI-SEMI-QUAVER**.

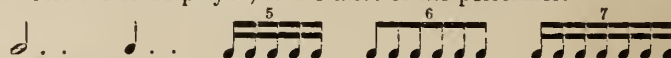
Abbreviation Marks, &c.



The instructions in this book only relate to what is found in pieces that are well adapted to be played on an organ. After learners become skillful players, they will doubtless wish to play on the organ, pieces which were composed for the piano. In such pieces they will find some characters that are not explained in this Instruction Book, — and those who wish to play such music will do well to read over the explanations in some piano instruction book, which explains all of the characters that are used in piano music. A specimen of some such characters is given in the foregoing and following example: The first and second measures in the foregoing example exhibit an abbreviated way of printing groups of notes. The third measure shows that a small note which has no mark across the end of the stem like the one at the close of page 121, borrows its time from the next note.

The other measures in the example exhibit Turns, and a Trill, which are partly explained on page 123. In the first measure that contains a Turn, the Turn commences on the note above the printed note, and in the next measure the Turn commences on the printed note. In the last measure of

the example, the Trill commences on the printed Note, and is made at first slowly, and then faster and faster. The learner must understand that Turns, Trills, and all such "ornamental notes," are wholly matters of taste. There are no fixed rules about them, but the player must use his own taste in reference to the way to play them. Some Instruction Books give rules about them, but provided the player causes them to produce a graceful, ornamental effect, it is not important how he does it. He can commence a Turn on the note it is printed over, or on the note above it, — and he can commence a Trill on the note it is printed over, or on the note above or below it, and he can make it with the note above or below it, just as his ear determines will produce the best effect. Doubtless almost all Trills sound best made by alternating the printed note with the note next above it, but if the player feels sure it will produce the best effect by alternating with the note below it, he need not hesitate to make it so. Some writers place the Trill under the note, if they think it will sound best by alternating with the note below the printed note, but almost all writers leave the way all ornamental notes are to be played, to the taste of the performer.



When two dots are printed after a note, the second dot adds one half the length of the first dot to the note. So a Double dotted Half note is as long as seven Eighth notes. It denotes a sound a half a count shorter than a Whole note. A Double dotted Quarter note is as long as seven Sixteenth notes. It denotes a sound a quarter of a count shorter than a Half note. A group of five notes with a figure "5" over them, denotes that the five notes must be played in the time of four. A group of six notes with a figure "6" over them, denotes that the group forms two Triplets. A group of seven notes with a figure "7" over them denotes that the seven notes must be played in the time of six notes of the same kind. And so on.

The foregoing will serve as examples of printed characters that are sometimes found in Piano-Forte music, which are not used in the Instrumental Pieces that are contained in this book. A complete piano instruction book explains many more such characters.

The Pure Organ Style.

There is a style of organ pieces that are very different from the pieces in this book which commence on page 58. They are played almost entirely with Sustained notes fingering. Many hold that this style of pieces and church music, are the only kinds of music that are adapted to the organ. It is customary to call this kind of music, "Pieces in pure organ style." No one can play this pure organ music, however, until he has become a skillful player of the kinds of music learners who study this Instruction Book learn to play. Learning to play pieces that are written in "the pure organ style," therefore, may be considered a more advanced study than the study of this Instruction Book, and one which learners should not commence, until they have become skillful players in the kinds of music that this Instruction Book teaches.

Expression.

The nature of expression is explained on page 127 of the Instructions in Playing Church Music.

Piano music is usually filled with marks telling the player when to play loud, soft, and so on. As all pianos are alike, the author of a piano piece can know how it is going to sound when it is performed, and so can have marks printed that will denote where he thinks it will produce a good effect to play softly, loudly, and so on. But organs differ so much that the author of an organ piece cannot tell very well what the effect of his piece will be. No marks of expression therefore, are printed in the pieces in this book, which commence on page 58. After all, music that is played soft, loud, *crescendo*, *diminuendo*, and so on,—merely because it is marked so, produces only a mechanical, wooden sort of expression. To be good for anything, the shades of expression must be determined by the judgment of the player at the time he is playing. Learners, are therefore, recommended to make a careful study of the lessons in Expression that commence on page 124, of the Instructions in Church Music, in this book, and after becoming able to produce the shades of loud and soft which those lessons require, to put such properties of expression into every piece they play, as their own taste and judgment dictates.

The words and characters that denote properties of expression, relate to playing loud and soft, and fast and slow. The following words, denoting fast and slow, are printed in the pieces which commence on page 58, but no words or marks that denote loud and soft. The following explains the meaning of the words which denote that the music should be played fast or slow.

Adagio. Play so that you will produce the impression upon listeners of SLOW music.

Andante. Play so that you will produce an impression, which, while no one will call it fast music, listeners will doubt whether it is right to call it slow music, but admit that it is a LITTLE SLOW;—rather of the slow style of music, although not absolutely slow, like *Adagio*.

Moderato. Play so that no one who listens will receive the impression of fast music, or of slow music.

Allegretto. Play so that you will produce an impression, which, while no one will call it slow music, listeners will doubt whether it is right to call it fast music, but admit that it is a LITTLE FAST;—rather of the fast style of music, although not absolute fast, like *Allegro*. *Allegretto* is the opposite of *Andante*.

Allegro. Play so that you will produce the impression upon listeners of FAST music.

Presto. Play so that you will produce the impression upon listeners of VERY FAST music.

Ritardando, or Ritard. Play slower and slower, so that you will go from the time you are playing into *Adagio*.

Tempo Primo, or A Tempo. These words are used after *Ritard*, to denote that regular time must be resumed again.

Other Words.

A great number of words are used in printed music to denote different kinds of expression. A learner will have to consult a Dictionary of Musical Terms, to ascertain the meaning of any that he wishes to know the meaning of.

Stops of a Church Organ.

Large church organs often have fifty stops, and even more. These stops are of the following classes. Unison Stops. Octave Stops. Two Octave Stops. Fractional Stops. Compound Stops. Octave Below Stops. The Unison and Octave Stops are like those described on page 2. Such a large organ would probably have a dozen Unison Stops and six or eight Octave Stops in it. Two Octave Stops produce a sound two Octaves higher than a Unison stop. A Fractional Stop produces a sound that is a third or a fifth higher than a Unison Stop, but this third or fifth is usually one or two Octaves above the Unison Stop, so that it is called a Twelfth, or whatever name will denote its actual distance above the sound a Unison Stop makes. A Compound Stop produces more than one sound to each key that is pushed down. The number of sounds one produces are called ranks. Most compound stops are of three ranks, and they produce the three sounds which form a common chord, when only a single key is pushed down. These three sounds, however, are usually one or two octaves higher than the sound the key would produce if only a Unison Stop was drawn. A compound stop of two ranks produces two sounds,—one of four ranks, four sounds for each key that is pushed down, and so on. An Octave Below Stop produces a sound an Octave Below a Unison Stop.

When one sits down to play one of these large organs, he has first to ascertain which class each stop belongs to. The regular rules for drawing these stops require that Unison Stops shall be drawn first,—Octave Stops next,—Two Octave Stops next,—Fractional Stops next,—and Compound Stops next. Octave Below Stops, produce a “grave glun,” sort of effect, and can be drawn in connection with any of the other stops, when such an effect is wanted. After an organist becomes familiar with a large organ, he varies from the regular rules about drawing the stops, as his taste and judgment dictates.

The Stops in Reed Organs are, more or less, in imitation of the stops in these great church organs. If any learner practices on a reed organ of many stops, he will need to treat the different classes of stops as Instruction Books for these large church organs require them to be blended.

Playing the Accompaniment to Songs.

The accompaniments to songs are played as any instrumental music is played. It is no part of the office of an organ instruction book to teach learners to sing, so no songs are printed in this book, but whoever learns the lessons in this book can readily play the accompaniment to any song he may wish to learn to sing.



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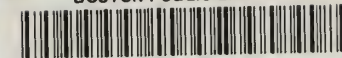
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